FRED R. HAMLIN'S MUSICAL EXTRAVAGANZA

THE WIZARD OF OZ

The LIBRARY *of* CONGRESS
Information Bulletin

Vol. 59, No. 3 March 2000

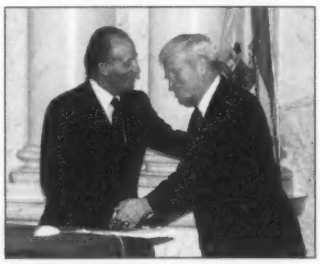
· THE TIN MAN ·

The LIBRARY *of* CONGRESS
Information Bulletin

Vol. 59, No. 1 March 2000

LIBRARY OF CONGRESS BICENTENNIAL
200
LIBRARIES • CREATIVITY • LIBERTY

JAMES H. BILLINGTON
Librarian of Congress



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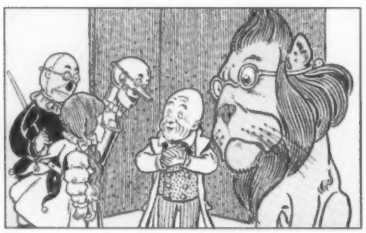

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On the Cover: Poster featuring the Tin Woodman from the musical production of *The Wizard of Oz* at the Majestic Theater, New York, which opened on Jan. 20, 1903.

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The *Library of Congress Information Bulletin* (ISSN 0041-7904) is issued monthly by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the World Wide Web at www.loc.gov/today.

Research institutions and educational organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Director for Acquisitions and Support Services, 101 Independence Avenue S.E., Washington DC 20540-4100. All other correspondence should be addressed to the LC *Information Bulletin,* Public Affairs Office, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610, e-mail lcib@loc.gov.

GUY LAMOLINARA, Editor
JOHN H. SAYERS, Designer

Libraries • Creativity • Liberty

Library of Congress Bicentennial, 1800-2000

As most readers of the *Information Bulletin* know, the Library of Congress will be 200 on April 24, 2000. The celebration of the Bicentennial of the nation's oldest national cultural institution began in 1999 and will continue throughout this year and the early part of 2001.

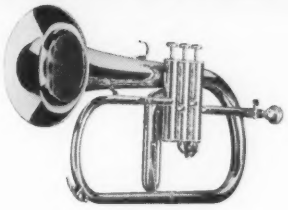
April 24, however, will be a special day, and the public is invited to attend the birthday party of America's Library. Following is the schedule of Bicentennial events to come. For the most current information, visit the Web site at **www.loc.gov/bicentennial**.

Can't make the trip to Washington? There are associated activities nationwide, such as the second-day issue events for the Library's commemorative stamp. The Library's Bicentennial celebrates not only the Library of Congress but *all* libraries and the vital role they plan in American democracy.

Bicentennial Celebration Activities

For updates and the latest information, see the Library's Bicentennial Web site at Web site at **www.loc.gov/bicentennial**.

October 1999 - May 2002



I Hear America Singing,
Bicentennial Concert Series at the Library

Whether in Washington or on the Web, visitors can enjoy a three-year series of free concerts at the Library of Congress with "I Hear America Singing." Taking its title from a Walt Whitman poem, the series encompasses both classical and popular compositions, exploring the range, diversity and originality of American music.

Concerts for the 1999-2000 season began Oct. 1 with Bobby Short & His Orchestra and will close with a Stephen Sondheim Salute on his 70th birthday. The series comprises a rich array of performances that includes a celebration of the centennial of the birth of one of the nation's finest composers, Aaron Copland, in a special program on Nov. 18, 2000, and concerts by the Juilliard String Quartet, the Martha Graham Dance Company and the Four Tops.

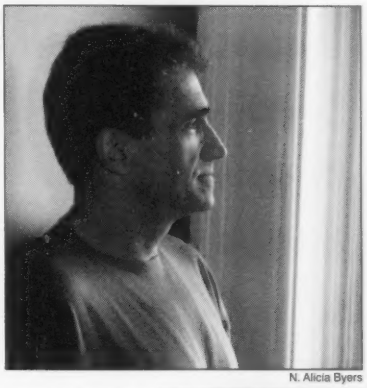
"I Hear America Singing" will look back to our heritage of popular song and our roles as listeners as well as performers — in schools and parades, at worship and social gatherings. Information about the concert series is available on-line at **www.loc.gov/rr/perform/concert/99-2000.html**. For recorded information, call the concert line, (202) 707-5502.

April 2, 9, 16 & 23, 9 p.m.

Favorite Poets

A series of four one-hour programs for public radio, featuring interviews by Grace Cavalieri. Guests are Poet Laureate Robert Pinsky, former Laureate Rita Dove, and Pulitzer Prize winners Louise Glück and W.S. Merwin. The poets, recorded at the Library of Congress, honor the Library's Bicentennial as well as National Poetry Month, April 2000. Each program presents the poet reading work, a discussion of the writing process, a portrait of the poet through conversation and interview, with an entertaining look at the personal and poetic lives of each of these literary figures. "Favorite Poets" is a special Bicentennial offering of "The Poet and the Poem from the Library of Congress," Grace Cavalieri's public radio series featuring poets visiting the Library.

"Favorite Poets" will be distributed nationally via National Public Radio satellite for airing in local markets during April, National Poetry Month. Check with local public radio stations for times and dates of airing. In Washington DC, the series will be heard on WPFW, 89.3 FM, Sundays at 9 p.m.

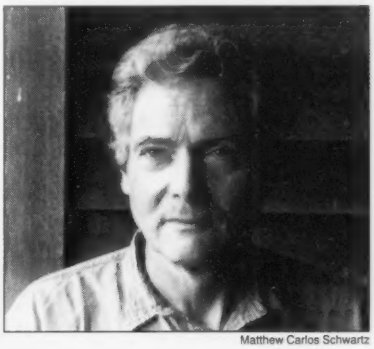


N. Alicia Byers

James Baker Hall

From upper right: Poet Laureate Robert Pinsky and the three Special Consultants in Poetry for the Bicentennial: Louise Glück, Rita Dove and W.S. Merwin.

Fred Viebahn



Matthew Carlos Schwartz

April 21- September 23, 2000

"The Wizard of Oz: An American Fairy Tale"

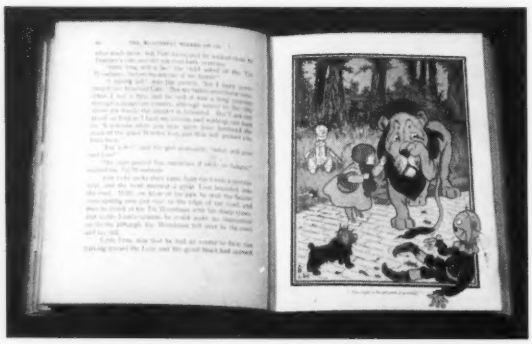
The "yellow brick road" leads to the Library with the opening of an exhibition marking the 100th anniversary of one of the best-known copyrights ever issued: L. Frank Baum's *The Wonderful Wizard of Oz*.

Drawing on the Library's unparalleled collections of books, posters, films, sheet music, manuscripts and sound recordings, "The Wizard of Oz" will examine the creation of this timeless American classic and trace its rapid and enduring success, including the 1939 film starring Judy Garland that continues to enchant millions of people around the world.

Because of its unique role as the nation's copyright depository, the Library's collections contain many rare or unique items related to *The Wizard of Oz* and its impact on American popular culture. Among the items that will be on display are Baum's original, handwritten copyright application; a first edition of his book, published in 1900; an early advertisement for the book; some of the copies of the 13 other books that Baum later wrote about the Land of Oz; posters for stage and screen versions; an imaginative literary map of Oz; publicity shots and photographs taken on the set of the 1939 film; and ceramic figurines depicting Oz characters dating from the 1970s. Film clips and sound recordings will be a highlight of the exhibition.

"The Wizard of Oz," comprising some 100 objects, will also include film props and colorful costumes, such as Dorothy's ruby slippers, Ray Bolger's Scarecrow costume, the Cowardly Lion's wig (worn by Bert Lahr) and a complete Munchkin outfit; and memorabilia borrowed from other institutions and private collectors. It is sure to delight visitors to the Library and children of all ages, when they follow "the yellow brick road" to the Library of Congress in April.

The exhibition will be on view in the South Gallery of the Great Hall of the Thomas Jefferson Building. Hours are 10 a.m. to 5:30 p.m., Monday-Saturday. For information, call (202) 707-4604, or visit the Library's Web site at **www.loc.gov**.



From the first edition of *The Wonderful Wizard of Oz*, 1900

April 24, 2000

The Library of Congress Bicentennial Birthday Celebration

All events will be held in the Thomas Jefferson Building, 10 First Street S.E.

9:30-10:30 a.m., Great Hall

Commemorative Stamp and Coins Issuance Ceremonies

Officials from the U.S. Mint and the U.S. Postal Service join the Librarian of Congress for the issuance of these special items. Stamps and coins will on sale the entire day. The stamp designer will be available to autograph first day covers (envelope with cachet design, stamp, and "first day issue" cancellation) and engravers will be available to autograph the "certificates of authenticity."

The commemorative coin is the first bimetallic (gold and platinum) commemorative coin in U.S. history, making it highly collectible. The coin is one of only two commemoratives to be issued in 2000. Proceeds from the coins will allow Americans to support the educational goals of the Library.

10:00 a.m., Northwest Gallery and Pavilion

Opening of Major Exhibition, "Thomas Jefferson"

Thomas Jefferson — founding father, farmer, architect, inventor, slaveholder, book collector, scholar, diplomat and third president of the United States — was a complex figure who contributed immeasurably to the creation of the new democracy in America. Drawing on the extraordinary written legacy of Thomas Jefferson that is held in the Library's collections, the exhibition traces Jefferson's ever-expanding realm of influence: the American Revolutionary government, the creation of the American nation, the revolution in individual rights in America and the world, the Revolution in France, and the burgeoning republican revolutionary movement throughout the world.

Bust of Jefferson in the Library's Thomas Jefferson Building.

Thomas Jefferson's influence is still felt today in the Library of Congress, where his personal book collection, sold to Congress when its library was burned by the British in 1814, became the seed from which today's wide-ranging and universal collections grew. One of the highlights of the exhibition is the reconstitution for the first time of Jefferson's library — the 6,487 books that arrived in Washington from Monticello in the spring of 1815 — in one place, in the order that Jefferson himself devised for their classification. Because of an 1851 fire in the Library, many of those original books had been lost. Spurred by a very generous gift by Jerry and Gene Jones, members of the Library's Madison Council, as a Bicentennial project, the Library has been reassembling copies of the same editions of the works that Jefferson held. The Jefferson library should be more than 90 percent complete by April 24.

Some 150 items in this major exhibition will illustrate and help to provide a context for the life and character of Thomas Jefferson in eight sections: "Jefferson Today," "One Man's World," "Creating a Virginia Republic," "Declaration of Independence," "Establishing a Federal Republic," "The West," "A Revolutionary World," and "Epitaph." The ninth and final section will be the re-creation of the "Jefferson Library." Visitors to the exhibition will see such items as the only surviving fragment of the earliest known draft of the Declaration of Independence; Martha Jefferson's thread case; Jefferson's instructions to Lewis and Clark; political cartoons of the day lampooning Jefferson; Jefferson's favorite copying machine, with which he made copies of the letters that he sent; and the last letter that Thomas Jefferson wrote, to the mayor of the city of Washington just 10 days before he died, espousing his vision of the Declaration of Independence and the American nation as signals of the blessings of self-government to an ever-evolving world.

Hours for the exhibition, on display through Oct. 31, are 10 a.m. to 5 p.m., Monday-Saturday. For information, call (202) 707-4604, or visit the Library's web site at **www.loc.gov**.

11:00-11:45 a.m.

Press Event:
Launch of "America's Story from America's Library" Web Site

The Library's new Web site for children and families will be launched. Entertaining and easy-to-use, America's Library (**www.americaslibrary.gov**) will bring America's story alive through words, sounds, and images. Through a partnership with the Ad Council, this educational initiative will be widely publicized through public service announcements.

April 24, 2000 (continued)

Noon-2 p.m., Capitol Grounds

Library of Congress National Birthday Party with "Living Legends"

A Bicentennial birthday celebration will include well-known invited performing artists and "Living Legends" (including Colin Powell, Mickey Hart, Pete Seeger, Julia Child, Quincy Jones, Isaac Stern, Big Bird and others), whose creativity is represented in the Library's vast collections.

April 25, 2000

Second-Day Issue of Commemorative Stamp

On April 25, 2000, through the end of May, libraries across the United States will hold second-day issue events where patrons can have the Library of Congress commemorative stamp marked with a special cancellation.

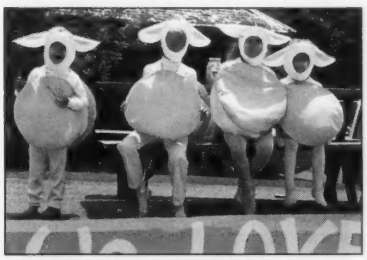
May 23, 2000

A Celebration of America's Local Legacies

Americans everywhere have been documenting their unique local traditions and sending that documentation to the Library for inclusion in its American Folklife Center.

The Local Legacies projects, which were selected by members of Congress in every state and four territories — American Samoa, Guam, Puerto Rico and the U.S. Virgin Islands — celebrate the nation's diversity as a source of its strength and vitality. From zydeco music to decoy carving, rodeos to dogsled races, parades to food festivals, Local Legacies reached into every corner of the nation to document America's folk heritage.

Working with their members of Congress, Americans participated in this unprecedented effort. On May 23, all participants and members of Congress will be invited to the Library of Congress to celebrate their cultural and historic contributions to the Bicentennial. Selections from the Local Legacies projects will be digitized and shared electronically over the Internet at **www.loc.gov**, where Americans for generations to come will be able to learn about their cultural heritage at the end of the century.



From Utah's annual Lamb Day.

October 23 - 27, 2000

National Libraries of the World: Interpreting the Past and Shaping the Future

The Library of Congress will host an international symposium, "National Libraries of the World: Interpreting the Past, Shaping the Future," on Oct. 23-27, 2000. Librarians from around the world will explore the influences that have shaped national libraries in the past and issues confronting them today and in the next century.

October 30 - 31, 2000

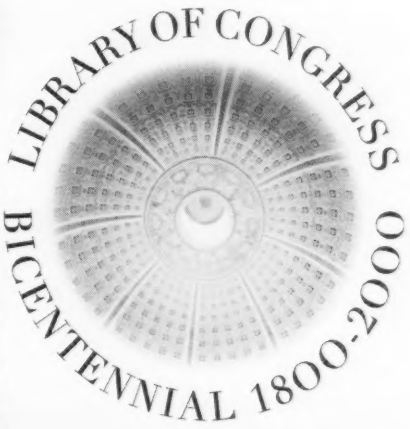
To Preserve and Protect: Linking Preservation and Security

Library preservation and security policymakers will consider future directions in their fields. Topics include establishing preservation and security standards, measuring effectiveness, establishing budgets and allocating funds for preservation and security, opportunities and barriers to cooperation, and challenges posed by the electronic information and digitization age.

November 15-17, 2000

The Library of Congress Bicentennial Conference on Bibliographic Control for the New Millennium: Confronting the Challenges of Networked Resources and the Web

During the last five years, libraries have seen an explosion of digital resources available on the World Wide Web, and these resources have presented a number of cataloging problems related to their bibliographic control. Leaders in the library cataloging and Internet information communities will meet to discuss policy and procedures of producing standardized records to enable bibliographic control and access to resources in a variety of formats. The 2½-day event will include presentations, panel discussions, breakout sessions and technology demonstrations by vendors and project managers.



December 2000

National Digital Library Program's "Gift to the Nation"

The National Digital Library Program's "American Memory" project is the Library's Bicentennial Gift to the Nation. Approximately five million items will be online by the end of the year at **www.loc.gov**.

This Web site, drawing on items from the Library's incomparable American history collections, as well as materials from other repositories, is called "American Memory." It has been listed among the top Web sites by *Time* magazine, *Family PC Magazine* and *PC Week* and recently received the GII Award for Excellence in Education. Among the primary sources freely available are photographs from the Civil War and Depression era, panoramic views of America's cities and towns, examples of popular culture (baseball cards, folk songs), manuscripts of American presidents, Thomas Edison's motion pictures, documents of the women's suffrage and civil rights movements, and letters of Frederick Douglass and other abolitionists. This public-private initiative has been funded through the generosity of the U.S. Congress and private donors.

January 2001 (permanent)

World Treasures of the Library of Congress

The Library of Congress is more than America's library, it is a world library in the scope of its collections, gathered from every corner of the globe.

The exhibition "World Treasures of the Library of Congress" will expand the focus of the Library's first permanent exhibition, "American Treasures," which features more than 270 items representing a cross section of the Library's vast repository of rare books, music, manuscripts, maps, photographs, drawings, audio clips and videotapes.

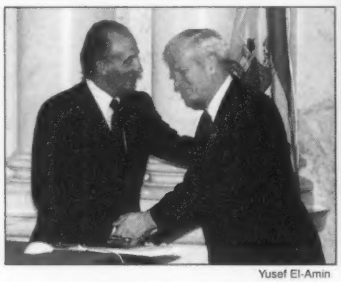
Items to be included in this popular exhibition are the 1478 Washington Haggadah, Sumerian cuneiform tablets from 2040 B.C., posters illustrated by Toulouse Lautrec and musical manuscripts by Beethoven, Mozart and Mendelssohn. ◆

King Juan Carlos and Queen Sofia of Spain Visit Library

Yusef El-Amin

Yusef El-Amin

King Juan Carlos I and other participants in the Feb. 24 ceremony in the Great Hall of the Jefferson Building.



Yusef El-Amin

Yusef El-Amin

King Juan Carlos and Dr. Billington; Hispanic Division Chief Georgette Dorn (left center) shows a 1768 map of North America to (from left) Antonio Fontán, Queen Sofia, King Juan Carlos, Marjorie Billington and Deputy Librarian Donald Scott.

King Juan Carlos I of Spain and Queen Sofia, in a Great Hall ceremony on Feb. 24, witnessed the signing of an agreement between the Library and the National Library of Spain to collaborate on a project to share electronically their historical collections that illustrate the common history of Spain and the United States.

Dr. Billington and Antonio Fontán, president of the Royal Board of Trustees, National Library of Spain, signed the protocol stating the intent to digitize such items as early travel books, chronologies, books of memoirs, maps, drawings and engravings that recorded early exploration and settlement of the Americas.

From the collections of libraries and archives in Spain and the Library of Congress, which holds some 11 million items from and about the Luso-Hispanic world, the digital reproductions will be exchanged between the two countries and made available on the Internet. ◆

Reported by Gail Fineberg, editor of The Gazette, *the Library's staff newspaper.*

Open World 2000

Second Year of Russian Leadership Program Authorized

Congress has again authorized the Library of Congress (P.L. 106-113) to invite up to 3,000 emerging Russian political leaders to be hosted in cities and communities throughout the United States this spring and summer to gain significant firsthand experience on how American government works and how American citizens conduct their daily lives.

Those invited to visit will be participants in the second Library of Congress Open World Russian Leadership Program (RLP), a program established by Congress in May 1999. The 1999 RLP was one of the largest and most inclusive one-time visitation programs to the United States ever. Sen. Ted Stevens (R-Alaska), chairman of the Senate Appropriations Committee and chairman of the Joint Committee on the Library, was the chief sponsor of the authorizing legislation.

"The feedback from the first-year participants in the Russian Leadership Program indicates how successful it has been in allowing the Russian visitors to see and experience our multilayered political and economic system," Sen. Stevens said. "Dr. Billington's vision, as one of the world's leading historians of Russian culture, and his hard work as chairman of the program are important factors in ensuring success in accomplishing the program's purpose."

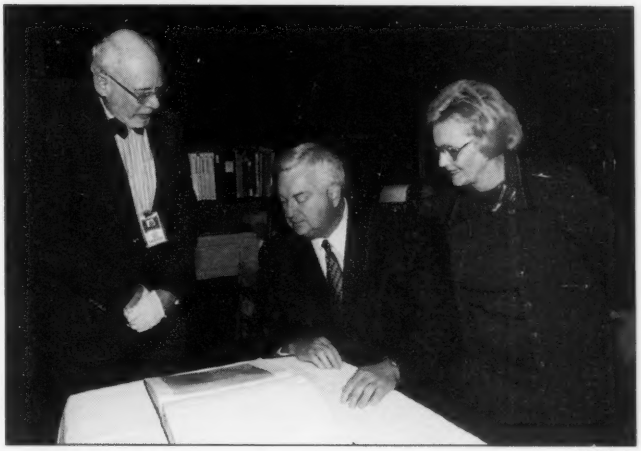
This year's program, "Open World 2000," was announced on March 6 by Dr. Billington, and James F. Collins, U.S. Ambassador to the Russian Federation. Additional information is available at **www.loc.gov/rlp**. ◆

Special Version of Lincoln Legal Papers Given to Library

On Feb. 11 the Illinois Historic Preservation Agency presented to the Library the "Lincoln Legal Papers DVD Edition," a collection of more than 100,000 records associated with Abraham Lincoln's legal career from 1836 to 1861. The DVD complements the Lincoln materials in the Library of Congress, many of which are available online in a Web presentation called "Mr. Lincoln's Virtual Library (**memory.loc.gov/ammem/alhtml**).

"We are grateful to the Illinois Preservation Society for this gift that will make our Lincoln collections even stronger," said Dr. Billington. "We are also appreciative of the generosity of Donald G. Jones, Terri L. Jones and the Jones Family Foundation," whose gift supports "Mr. Lincoln's Virtual Library."

Following Dr. Billington's remarks were those of Thomas F. Schwartz, state historian of Illinois; Daniel Stowell, director of Lincoln Legal Papers on DVD, and Lura Lynn Ryan, first lady of Illinois. ◆



Jim Higgins

Manuscript specialist Marvin Kranz explains the importance of a Lincoln document to Donald Jones and Lura Lynn Ryan.

Witter Bynner Fellowships

Poets Nye and Weiner Win Awards

Poet Laureate Robert Pinsky has granted $10,000 poetry fellowships to poets Naomi Shihab Nye and Joshua Weiner for the year 2000. The awards are from the Witter Bynner Foundation in conjunction with the Library of Congress.

The fellowships are to be used to support the writing of poetry. Only two things are asked of the fellows: that they organize a local poetry reading (in San Antonio, Texas, and in the Evanston, Ill., area respectively) and that they participate in a poetry program at the Library of Congress.

During "Poetry in America: A Library of Congress Bicentennial Celebration," each poet will read in a special April 3 Favorite Poem presentation in the Jefferson Building's Coolidge Auditorium at 8 p.m., along with Chairman of the National Endowment for the Arts William Ivey; Ellen McCulloch-Lovell, deputy assistant to the president and chief of staff to the first lady; Robert Pinsky; and Special Consultants Rita Dove, Louise Glück, and W.S. Merwin. On April 4, the Witter Bynner Fellows will participate in an afternoon session, "Poetry in America Today," at 4:30 p.m. in the Madison Building's Mumford Room. All events are free of charge and open to the public.

Both the local programs and some of the Library events on April 3 and 4 will incorporate Mr. Pinsky's Favorite Poem Project, which calls for Americans, both ordinary and luminary, to read poems by their favorite poets for a video and audio tape archive.

Naomi Shihab Nye was born in St. Louis, Missouri, to a Palestinian father and an American mother. She received her B.A. degree from Trinity University in San Antonio, where she continues to reside. She is the author of *Hugging the Jukebox* (1982), *Red Suitcase* (1994) and *Fuel* (1998). A new collection of her poems, *Come with Me,* will be published this year.

Joshua Weiner, who received his Ph.D. degree from the University of California at Berkeley, was director of the Writing Program at the Provincetown Fine Arts Work Center and now teaches at Northwestern University. He has published poems in many literary journals, and his first book of poetry, *The World's Room,* will be published in the Phoenix Poets Series at the University of Chicago Press in 2001.

The funding source for the fellowships, the Witter Bynner Foundation for Poetry, was incorporated in 1972 in New Mexico to provide grant support for programs in poetry through nonprofit organizations. Mr. Bynner was an influential early-20th century poet and translator of the Chinese classic the *Tao Te Ching,* which he named *The Way of Life According to Laotzu.* He traveled with D.H. and Frieda Lawrence and proposed to Edna St. Vincent Millay (she accepted, but then they changed their minds). He worked at *McClure's* magazine, where he published A.E. Houseman for the first time in the United States and was one of O. Henry's early fans.

The Witter Bynner Foundation is giving the Library a five-year gift in order to award two or more poets each year, chosen by the Poet Laureate Consultant in Poetry in conjunction with the Library, and to encourage poets in their work. This is the fellowship's third year: 1998 Witter Bynner Fellows were Carol Muske and Carl Phillips; the 1999 Fellows were David Gewanter, Heather McHugh and Campbell McGrath. ◆

Bicentennial Background

Turning Points in the Library's History

BY JOHN Y. COLE

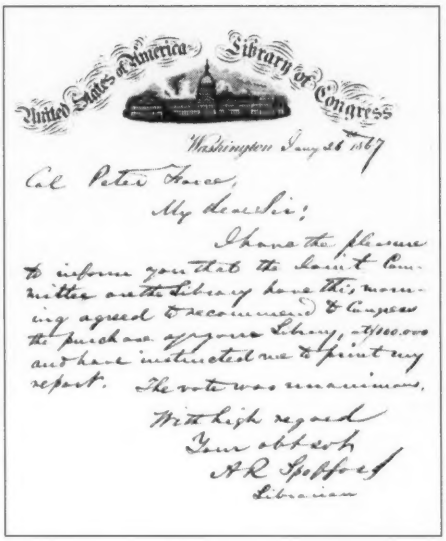
Though the Library has grown into the world's largest repository of knowledge ever assembled, a national resource relied upon not only by Congress but by Americans everywhere, its survival was not always so certain.

The institution has grown sporadically, not steadily, between 1800, the year of its founding, and this Bicentennial year. In fact, its fate was often cloudy during the 19th century, and its future direction was frequently debated in the 20th. A "Top 15" list of the most crucial years in the Library's 200-year history follows:

1814 In arguing for the purchase by Congress of his personal library to reconstitute the Library of Congress, recently destroyed by the British, ex-President Thomas Jefferson provides a rationale for the development of a comprehensive, even universal, library: "There is, in fact, no subject to which a member of Congress may not have occasion to refer." After its purchase in 1815, Jefferson's library becomes the base for the expansion of the Library's collections and services and "altogether a most admirable substratum for a National Library."

1852 In four different bills, two approved by President Millard Fillmore and two by President Franklin Pierce, Congress votes to rebuild the Library, which was severely damaged by an accidental fire in the Capitol on Christmas eve, 1851. The elegant new fireproof Library room opens in the west front of the Capitol in 1853.

1865 In his first year as Librarian of Congress, Ainsworth Rand Spofford obtains approval for the expansion of the Library into two new fireproof wings and for a change in the copyright law that requires the deposit of copyrighted materials in the Library. In the next two years, Spofford fills the new wings with the 40,000-volume library of the Smithsonian Institution and Peter Force's incomparable Americana collection.


United States of America — Library of Congress

Washington Jany 26 1867

Col Peter Force,

My dear Sir;

I have the pleasure to inform you that the Joint Committee on the Library have this morning agreed to recommend to Congress the purchase of your Library, for $100,000 and have instructed me to print my report. The vote was unanimous.

With high regard
Your obt servt
A R Spofford
Librarian

In 1867, Librarian Spofford persuaded Congress to appropriate a then enormous sum of $100,000 to purchase the private archives of Peter Force, which immediately became the foundation of the Library's Americana and incunabula collections. In this letter Spofford informs Force that the Joint Committee on the Library has recommended the purchase.

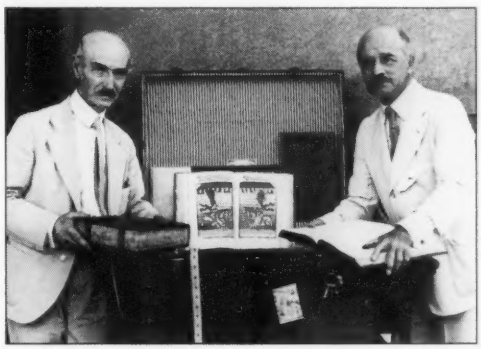
1870 Congress approves Spofford's proposal to "promote the public interest" by centralizing all U.S. copyright deposit and registration activities at the Library of Congress. The Library will receive two copies of all copyrighted items, ensuring the future growth of its Americana collections.

1897 In February, as the Library prepares for the move into its first separate building, Congress approves an administrative reorganization and a staff increase from 42 to 108. In November the new building opens to wide acclaim from Congress and the public, establishing the Library as a prominent public institution on the national scene.

James Pearce (1805-1862), senator from Maryland and chairman of the Joint Committee on the Library, 1845-1862. In the late 1840s, Sen. Pearce (left) favored the establishment of a national library at the newly created Smithsonian Institution, not at the Library of Congress; Joseph Henry (1797-1878), secretary of the Smithsonian Institution from its founding in 1846 until his death. Henry opposed efforts by members of Congress and others to create a national library at the Smithsonian. He supported Librarian of Congress Spofford's efforts, including the 1866 transfer of the Smithsonian's library to the Library of Congress.

Librarian of Congress Herbert Putnam inaugurated services to libraries around the world and shaped the Library's services to both Congress and the general public. At left, he stands among young readers in the Library's Main Reading Room, about 1910. During World War I, he headed the American Library Association's Library War Service, which was headquartered at the Library of Congress in the Jefferson Building's first floor northwest pavilion. At right, Putnam can be seen standing in the center of the pavilion in this photograph from 1918.

1901 In his second year as Librarian of Congress, Herbert Putnam makes service to other libraries a prime Library of Congress mission. New services include interlibrary loan and the sale and distribution of Library of Congress printed cards. Putnam also tells President Theodore Roosevelt that the Library will provide leadership "in uniformity of methods, cooperation in processing [and] interchange of bibliographic service."



In 1930 Congress appropriated $1.5 million for the purchase of the Otto H.F. Vollbehr collection, which included a perfect vellum copy of the Gutenberg Bible. The purchase was recognized by Congress as a precedent, since heretofore the U.S. government had not "to any significant degree engaged in aiding the arts from the Public Treasury." Here Librarian Putnam (left) and Dr. Vollbehr stand with several of the 3,000 volumes in the collection.

1925 Prompted by a generous gift and endowment from Elizabeth Sprague Coolidge, Congress approves the creation of the Library of Congress Trust Fund Board, enabling the Library to accept and administer gifts and bequests. Librarian Putnam hails "a new era" that will enable the Library "to do for American scholarship and cultivation what is not likely to be done by other agencies." The first festival of chamber music, held in the new Coolidge Auditorium, inaugurates a cultural role for the Library.

1946 The Legislative Reorganization Act of 1946 expands and strengthens the Library's Legislative Reference Service and gives it permanent statutory basis as a separate Library department. As a "corrective" to the refusal of the House Appropriations Committee to grant a substantial budget increase and the committee's questioning of the Library's national role, Librarian of Congress Luther H. Evans asks reference director David C. Mearns to "explain the status of the Library" and "tell how it got this way." The result, Mearns's *The Story Up to Now: The Library of Congress 1800-1946*, is published in the Library's 1946 *Annual Report*.

1958 Librarian of Congress L. Quincy Mumford establishes interdepartmental committees on "mechanical information retrieval" and on long-range space planning. Mumford presents the requirements for a third Library of Congress building to the Joint Committee on the Library. (The second building, the John Adams, opened in 1939.) The president approves an amendment to Public Law 83-480, which authorizes the Library to use U.S.-owned foreign currencies to acquire research materials abroad for U.S. institutions. With a grant from the newly established Council on Library Resources, the Library undertakes a one-year test of a "cataloging-in-source" program that will enable publishers "to print cataloging information in the books themselves."

1962 Responding to a memorandum addressing the Library's future prepared by Harvard librarian Douglas Bryant at the request of Sen. Claiborne Pell, Librarian Mumford strongly defends the Library's location in the legislative branch of government and points out that the Library "today performs more national library functions than any other national library in the world."

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Healthy People 2010

Surgeon General Keynotes African American History Month

BY AUDREY FISCHER

In keeping with the Library's African American History Month theme of "Heritage and Horizons: The African American Legacy and Challenges of the 21st Century," U.S. Surgeon General David Satcher's Feb. 11 keynote address celebrated past achievements of African Americans in medicine while outlining the nation's preventive health goals for the first decade of the new century.

"The present is the egg laid by the past that has the future in its shell," said Mr. Satcher, quoting Harlem Renaissance writer Zora Neale Hurston. "Each year during this month, we are reminded of the power, the courage and the steadfastness of great American champions of color, and we are encouraged and reinvigorated to build on that great legacy. The fact that we remember them is due, in no small part, to the resources you provide to the millions of researchers, scholars and tourists who visit the Library of Congress and the millions more who use its [electronic] services each year."

According to Mr. Satcher, the origin of medicine can be traced to 5000 B.C., with its close relationship to religion and astronomy in Babylonia and Mesopotamia. "Ancient practitioners trusted the gods and looked to the stars to treat disease," said Mr. Satcher. He cited the achievements of Imhotep, "the first bona fide physician," who lived in Egypt in 3000 B.C.

More recent achievements of African Americans in medicine include those of Daniel Hale Williams, who pioneered open heart surgery; Percy Julian, who developed synthetic steroids to treat arthritis and other inflammatory diseases; and Charles Drew, whose work with blood plasma led to the best method for collecting and storing blood.

Mr. Satcher has also played a role in African American and medical history. Sworn in on Feb. 13, 1998, as the 16th U.S. Surgeon General, he is the first black male to hold the post, and the second person in history to simultaneously serve as Surgeon General and Assistant Secretary for Health. (The first person to hold the dual position of Surgeon General and Assistant Secretary for Health was Julius B. Richmond, the 12th U.S. Surgeon General, who served in 1977-1981). In these roles, Mr. Satcher serves as the secretary's senior adviser on public health matters and as the director of the Office of Public Health and Science.

Yusef El-Amin

Surgeon General David Satcher

Eliminating the disparity in health care on the basis of race or ethnicity is one of Mr. Satcher's top priorities as outlined in "Healthy People 2010," the nation's health agenda, which was launched last month.

"A baby born to an African American mother has more than twice the risk of dying in the first year as a white baby," he said. "African American women have the highest mortality from breast cancer, although the incidence of breast cancer is higher among white women." The reason, according to Mr. Satcher, is access to health care. "Too many people are uninsured or underinsured."

The AIDS epidemic is another public health risk that is increasingly affecting the minority population. "In 1986, 25 percent of new AIDS cases were among African Americans, 14 percent were Hispanics, and 8 percent were women. Last year the Centers for Disease Control reported that 45 percent of new cases were among African Americans, 25 percent Hispanic, and 25 percent women." On a positive note, Mr. Satcher reported that progress has been made in decreasing the number of deaths from AIDS, as a result of new and improved drugs for treatment.

Deaths from influenza, particularly in the young and elderly, is another area in which disparate access to health care is a factor. "Immunizations have done a lot to close the gap, but there are still major disparities. Only 50 percent of African Americans over the age of 65 receive the flu shot, as compared with nearly 70 percent of seniors in the majority population."

Immunization is one of 10 Leading Health Indicators highlighted in the "Healthy People 2010" plan.

"The plan has 467 objectives," said Mr. Satcher. "While the objectives may vary from community to community, we hope that everyone will adopt the 10 Leading Health Indicators." Five of the indicators are related to the health care system, while the other five are related to environment and life-style, such as violence and injury, environmental quality, access to care and mental health.

"Unfortunately, there is still a stigma that stands in the way of treatment for mental illness," said Mr. Satcher. "The message of the Surgeon General's report is that mental illness is just like any other disease, only it happens to involve the brain."

In the area of life-style indicators, the plan addresses tobacco and other substance abuses, physical inactivity, obesity and responsible sexual behavior.

"It is not just a matter of taking individual responsibility," said Mr. Satcher. "It is also the responsibility of the community. If we don't teach our children about sex at home, at school and in our churches, then we are failing in our community responsibility." ◆

Ms. Fischer is a public affairs specialist in the Public Affairs Office.

Growing Up Black in Nazi Germany

The Remarkable Life of Hans Massaquoi

By AUDREY FISCHER

A picture may be worth a thousand words, but the photograph taken in 1933 of a brown-skinned boy wearing a swastika in a schoolyard in Hamburg, Germany, does not begin to tell the story of the remarkable life of Hans J. Massaquoi.

Mr. Massaquoi, former managing editor of *Ebony* magazine, has now told the story himself in his new book, *Destined to Witness: Growing Up Black in Nazi Germany.*

"When I first heard about the book, I stopped in my tracks," said Yvonne Poser, associate professor of German at Howard University, who interviewed Mr. Massaquoi in the Pickford Theater on Feb. 16 as part of the Library's African American History Month program. "His is a victim's story that had yet to be told."

The question of how Massaquoi came to be raised in Nazi Germany is one he has been asked "millions of times." Grandson of the Liberian consul general to Hamburg, Mr. Massaquoi was born in 1926 to a well-to-do African father and a German mother. His early life was one of privilege, befitting the grandson of a diplomat.

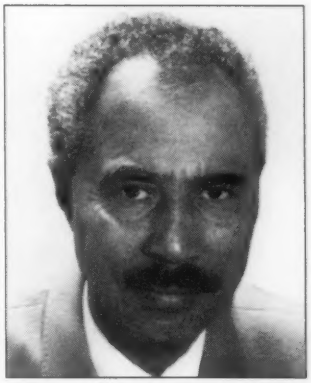
"I associated black skin with superiority, since our servants were white," said Mr. Massaquoi. "My grandfather was 'the man,'" he joked.

His circumstances changed dramatically when his father and grandfather returned to Liberia in 1929. Refusing to expose her sickly son to a tropical climate, Mr. Massaquoi's mother chose instead to raise her son in Germany as best she could on her meager wages as a nurse's aide.

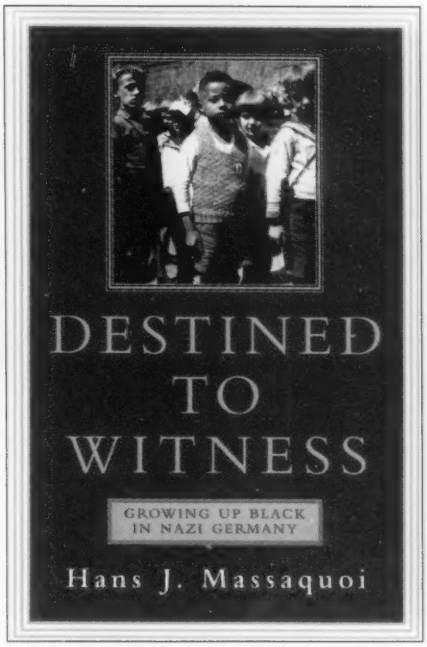
Although he had spent his early years in a villa, Mr. Massaquoi at first found life in a cold-water flat "interesting." What distressed him most was being the "oddity on the block."

"It was a constant problem," he said. "I was always pointed at because of my exotic looks. I just wanted to be like everyone else." Like other boys, he wanted nothing more than to join the *Hitlerjugend* (Hitler Youth Movement).

"The Nazis put on the best show of all the political parties. There were parades, fireworks and uniforms — these were the devices by which Hitler won over young people to his ideas. Hitler always boasted that despite parents' political persuasion, Germany's youth belonged to him."



Author Hans Massaquoi discussed his book, *Destined to Witness*, in the Pickford Theater on Feb. 16.



Mr. Massaquoi was dealt a crushing blow when he learned that the *Hitlerjugend* as well as the local playground were not open to "non-Aryans."

Two events that occurred during the summer of 1936 gave him "a genuine pride in my African heritage at a time when such pride was extremely difficult to come by." Two young black American athletes, boxer Joe Louis and Olympic runner Jesse Owens, dominated the news. Mr. Massaquoi initially supported Germany's Max Schmeling, who was scheduled to fight Louis but quickly switched his allegiance to "the Brown Bomber" in the wake of racist remarks attributed to Schmeling. His classmates had taken to calling him "Joe," which gave him welcomed prestige.

"I think I was more crushed than Louis when he lost to Schmeling," joked Mr. Massaquoi. In a rematch several months later, Louis knocked out Schmeling in the first round.

Mr. Massaquoi took similar pride in Jesse Owens's now legendary performance at the 1936 Olympic games in Berlin. He had the good fortune to be included when the father of one of his classmates took a group of boys to the games. The triumph of a "non-Aryan" over German athletes was not what Hitler hoped to capture on film when he commissioned German filmmaker Leni Riefenstahl to make a documentary of the Olympic games.

Years later, while working as a journalist, Mr. Massaquoi met Owens and Louis and thanked them "for allowing me to walk a little taller among my peers that summer."

As he grew to adulthood, Mr. Massaquoi was barred from joining the German military, pursuing an education or a preparing for a professional career. Instead he became a machinist's apprentice. After World War II, he immigrated to the United States on a student visa. Although not a citizen, he was ordered to report for military service because of a clerical error and served for two years as a paratrooper in the 82nd Airborn Division during the Korean War. He subsequently took advantage of the GI bill

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Women's Words and Where to Find Them

First-Person Narratives in the Library's Collections

In 2001 the Library of Congress will publish another in a series of research guides to its collections. In the tradition of African-American Mosaic *and* Many Nations, *this new guide will explore the Library's rich multiformat resources for the study of another topic, U.S. women's history. The aim of the volume is to point to the Library's strengths in this field while emphasizing the need to search throughout the Library's many reading rooms for information.*

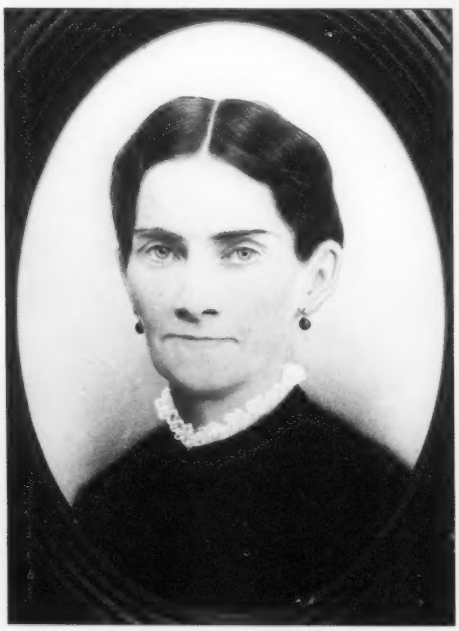
The 12 chapters, written by Library staff, discuss different formats and collections, from manuscripts to law, newspapers to music, maps to motion pictures. This article is adapted from the chapter on the General Collections, which focuses on types of published books and periodicals; here, first-person and travel accounts.

BY SHERIDAN HARVEY

Those who write women's history must learn to hear women's voices, voices that have often been silenced by custom, limited education, loss of records or disinterested listeners.

Women's words can be found throughout the general collections of the Library. They exist in the books and articles women write, in published diaries, journals, travel accounts, autobiographies and collections of letters, in testimony before Congress, in legal depositions and in letters to editors. Researchers can also uncover primary sources such as these in the Library's specialized reading rooms.

Filled with abundant details on all aspects of women's lives, women's writings provide the raw stuff of history. Just listen: "*July 30 — Saturday* — And now Oh God comes the saddest record of my life for this day my husband accidentally shot himself and was buried by the wayside and oh, my heart is breaking." After burying her husband, Mary Ringo and her five children traveled five more miles before stopping for the night (*The Journal of Mrs. Mary Ringo: A Diary of Her Trip Across the Great Plains in 1864.* Santa Ana: Privately printed, 1956; 20).



Pioneer Mary Ringo, who kept a diary of her family's journey across the Great Plains in 1864; Jarena Lee, first African American woman to make a career of preaching, from her 1836 journal.

African American Jarena Lee's vivid phrases bring her to life — she described her desire to preach "as a fire shut up in my bones." And talking of her health, she said, "I commenced travelling again, feeling it better to wear out than to rust out. ..." (*Religious Experience and Journal of Mrs. Jarena Lee.* Philadelphia, 1849; 15, 97) Another woman tells of her childhood tasks on an Arizona ranch: "By now castrating baby goats was fairly easy for me. ..." (Eva Antonia Wilbur-Cruce, *A Beautiful, Cruel Country* (Tucson: University of Arizona Press, 1987; 177).

There are many different sources for studying women's words. When traveling, women often kept diaries and most wrote detailed letters to family at home. They occasionally reworked these documents for publication, sometimes as books, sometimes in newspapers or magazines such as the *Atlantic Monthly* or *Harper's.* When these women speak, we learn more than a simple description of their adventures.

Why did they write?

Nancy Prince's object in publishing a tale of her travels "is not a vain desire to appear before the public; but, by the sale, I hope to obtain the means to supply my necessities" *(Narrative of the Life and Travels of Mrs. Nancy Prince,* Boston, 1853, Preface).

How did they respond to unusual experiences?

Mary Sheldon awoke to find a 15-foot python coiled around the top of her palanquin (an enclosed litter for traveling) and admits that she "came very near collapsing and relinquishing myself to the nervous shock; but there was no time for such an indulgence of weakness." *(Sultan to Sultan,* Boston, 1892, 312).

What were their political opinions?

Fanny Bullock Workman's travel account includes a photograph of herself holding a "Votes for Women" newspaper on an Asian mountaintop *(Two Summers in the Ice-Wilds of Eastern Karakoram,* New York, 1917, opp. 128). These personal writings provided a socially acceptable way for women to present their views to the public and to earn money; they also offer fascinating glimpses into women's lives and thoughts.

The Library's collections of missionary journals, such *as Heathen Woman's Friend* (Boston, 1869-1894) and *Life and Light for Woman* (Boston, 1869-1922), are an often overlooked source of unusual women's voices. These journals reveal that American women who journeyed far from home to bring their God to others often brought more than religion; including, for example, a desire to re-create among Native Americans an Eastern, Protestant concept of the division of labor. Reporting on the Dakota Women's Society, Miss Hunter asks, "Do you think it strange that in a Christian society the women should provide the wood for their families?" She describes the household duties of Dakota women and surmises that as the husband "grows in Christian character" he will assume more of the outside duties. *(Woman's Work for*

Mary Sheldon awoke to find a 15-foot python coiled around her palanquin, "but there was no time for ... an indulgence of weakness" (from *Sultan to Sultan,* 1892).

Fanny Bullock Workman reads a "Votes for Women" newspaper at 21,000 feet in Asia's Karakoram mountains.

Woman and Our Mission Field, New York, July 1886, p15).

In the past 30 years, many women's diaries and letters, some that had lain unknown in attics and archives, have been printed, microfilmed or digitized. More specific cataloging has improved access to recent works, but published bibliographies remain the primary means of identifying most older titles. Women wrote extensively for periodicals, but these articles, especially those produced before 1970, are often difficult to find. Periodical indexes, such as *Periodical Contents Index* (available at all Library terminals), are helpful. Oral histories, interviews, state historical publications and local histories also contain wonderful tales by women.

Emily Hartwell and "Bible women" in the Foochow, China, mission, 1902.

First-person accounts by women are not always readily identifiable. In most cases, the gender of the author is not part of the cataloging record. The subject headings for *The Journal of Mrs. Mary Ringo,* quoted above, are "The West — Description and travel" and "Overland journeys to the Pacific." The heading for most travel accounts by authors of either gender is usually the geographical location plus the subdivision "Description and travel." Researchers must look at all records under this term and try to select those by or about women. The name of the author is the main clue, but personal names can be misleading (as the author of this article knows).

One need scarcely warn a careful historian that sources are not always what they seem.

For example, the Library holds several volumes of memoirs by women who went to sea during the War of 1812 disguised as men. The publisher of one work, *The Surprising Adventures of Almira Paul* (reprint, New York, 1840), deemed it necessary "to assure his readers that [the foregoing narrative] may be relied on as *facts* as they did really occur, without the shadow of *fiction*." The Library originally cataloged this title as a biographical work, but historians now consider it most likely a fabricated autobiography, probably written by a man.

Historians of women's history, like all historians, must cast a questioning eye on all their sources. The crucial point is that writers seek women's own voices and let them speak for themselves. ◆

Ms. Harvey is a women's studies specialist in the Humanities and Social Sciences Division.

Illustration from *The Surprising Adventures of Almira Paul* (1816), a young woman "who, garbed as a male ... served on board several English and American vessels for the space of three years, without betraying her sex."

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'Run as Fast as You Can'

Ana Maria Salazar Keynotes Women's History Month

BY AUDREY FISCHER

"During the last century, women got their foot in the door just a crack. "During the next century, women will kick the door open."

So said Ana Maria Salazar, deputy assistant secretary of defense for drug enforcement policy and support, who delivered the Library's Women's History Month keynote address on March 7. The theme of this year's celebration is "An Extraordinary Century for Women — Now Imagine the Future."

Acknowledging a debt to all of the women who struggled for equal rights in the past, Ms. Salazar described how she progressed in her career from Harvard Law School graduate to her current position at the Pentagon, where she oversees an annual budget of more than $1 billion to support the Defense Department's antidrug program in the United States and more than 20 other countries.

"I wanted to have an exciting career, but I didn't expect it to be this exciting," she joked. "It's actually true that when you think you're about to die, the hair on your neck does stand up," she said, recalling her job as the judicial attaché at the U.S. Embassy in Colombia, where she assisted in the prosecution of drug-trafficking kingpins.

The story of how a young Latina girl made it from Harvard to the male-dominated world of the Pentagon began with a community college guidance counselor who told her that she would never be accepted to the University of California at Berkeley.

"They don't accept people like you," recalled Ms. Salazar, who earned her B.A. degree at Berkeley in 1986. "Imagine if I had listened to her."

They also supposedly did not accept people like her at Harvard, where she earned her J.D. degree in 1989.

"Keep your eyes on the prize," said Ms. Salazar. "The whole system is set up to stop you, so my advice is to run as fast as you can before someone tells you stop." This piece of advice is just one of "Ana Maria's Rules." Another is to ask for help.

"It was an issue of pride for me," she said. "Fortunately, there were people who offered to help me, even if I didn't ask. By the time I got to Harvard, I was smarter, so I learned to ask for help."

Ana Maria Salazar

During the past 10 years, Salazar has had a number of other insights that have contributed to her success. She's learned that kindness and politeness are not signs of weakness.

"When I first came to Washington, I acted tough," she recalled. "After several people pointed out that what I perceived as toughness was actually rudeness, I finally accepted that the problem was me." She gained this insight by watching masters of diplomacy such as former White House Chief of Staff Mack McClarty while serving at the White House as policy adviser for the President's Special Envoy for the Americas.

Ms. Salazar has also learned to have a sense of humor, which she uses as a powerful tool in dealing with stereotypes that are inevitably foisted upon her. But for Salazar, the most important aspect of a career deals with empowerment.

"You must be empowered," she observed. "My government empowers me to enforce our international drug policy. In order to negotiate with my country, they must deal with me, a woman, whether they like it or not."

Ms. Salazar learned the importance of empowerment after years of being mistaken as just the translator (a role she continued to fill by necessity in addition to higher level duties). After pointing out to Mack McClarty that she often was not given the respect appropriate to her position, he announced at a meeting that she was not only a Harvard-educated lawyer, but "the highest paid translator in the federal government."

"He could not possibly put himself in my black pumps," she said. "But once the problem was brought to his attention, he took the appropriate action to empower me. Good managers must empower their people, but sometimes you have to point out the problem." ◆

Ms. Fischer is a public affairs specialist in the Public Affairs Office.

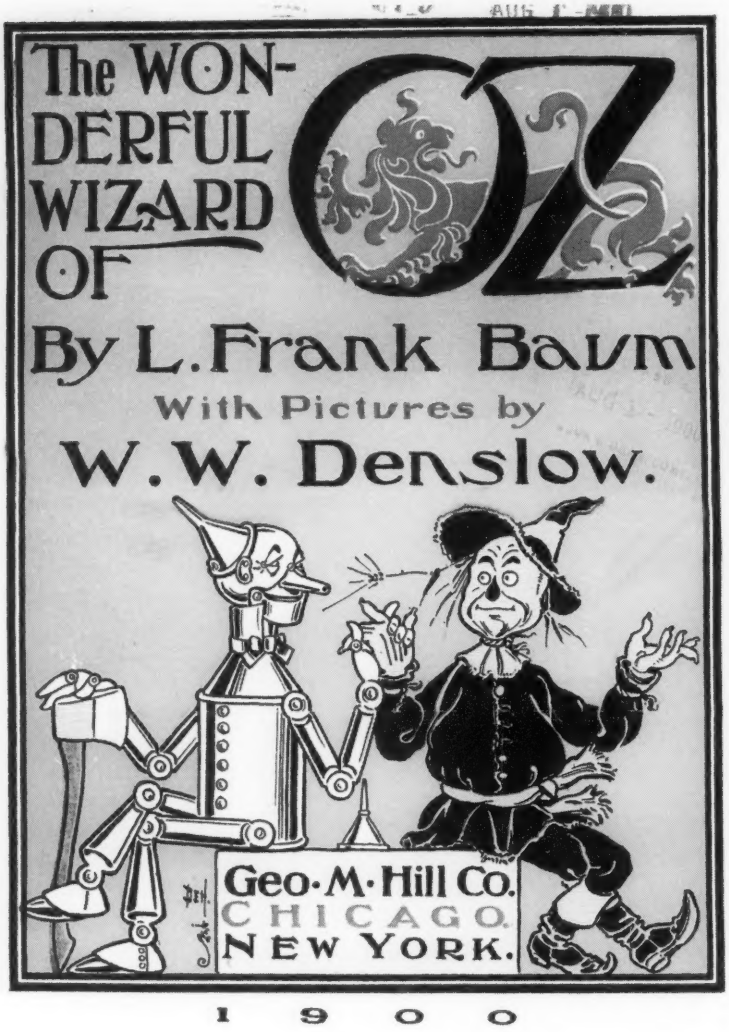
Massaquoi
continued from page 55

and earned a degree in journalism from the University of Illinois, which paved the way for a nearly 40-year career at *Ebony* magazine.

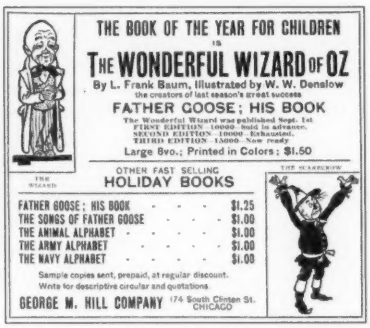
Asked how he survived Hitler's reign of terror, Mr. Massaquoi credits two factors. The fact that there were so few blacks in Germany at the time made them a low priority for mass extermination. Additionally, the rapid advance of the allied troops gave Hitler "more to worry about than Hans Massaquoi."

What does he think about Germany today? "I love it. It's my homeland." His opinion of Joerg Haider, the newly elected leader of Austria's right-wing Freedom Party whose views have been likened to the Nazis, is far different: "He must be repudiated. The whole world must show that we won't tolerate this type of ideology." (Mr. Haider has since resigned as his party's chairman.) ◆

Ms. Fischer is a public affairs specialist in the Public Affairs Office.



The title page from the 1900 first edition of *The Wonderful Wizard of Oz* by L. Frank Baum with illustrations by W.W. Denslow. Illustrations from the book appear throughout this article; an ad in a bookseller's trade magazine announced the publication of *The Wonderful Wizard of Oz;* an envelope addressed to the Library's Copyright Office on Baum's personal stationery, featuring Father and Mother Goose, characters designed by W.W. Denslow for Baum's previous books.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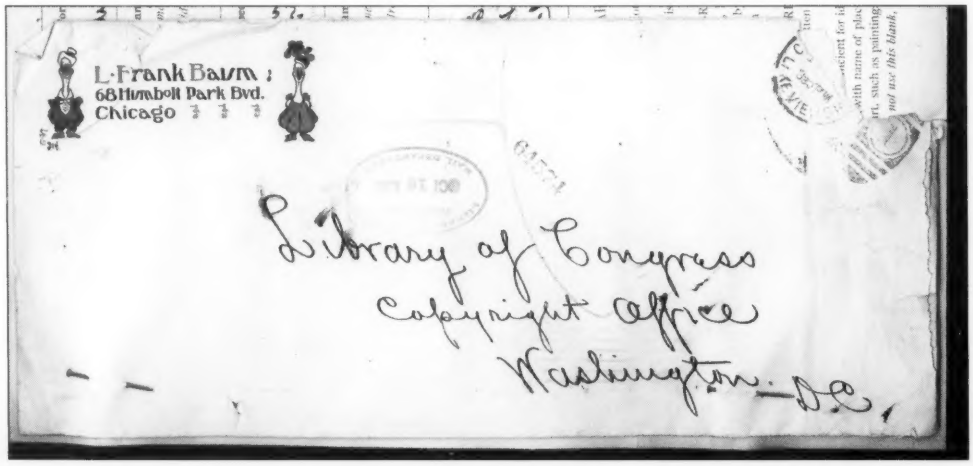


'A Whiz of a Wiz'

New Library Exhibition on 'The Wizard of Oz' Opens

BY MARTHA HOPKINS

On April 21, the Library will open the third of its special Bicentennial exhibitions, "The Wizard of Oz: An American Fairy Tale." The exhibition marks the 100th anniversary of one of America's — and the world's — most beloved children's stories.

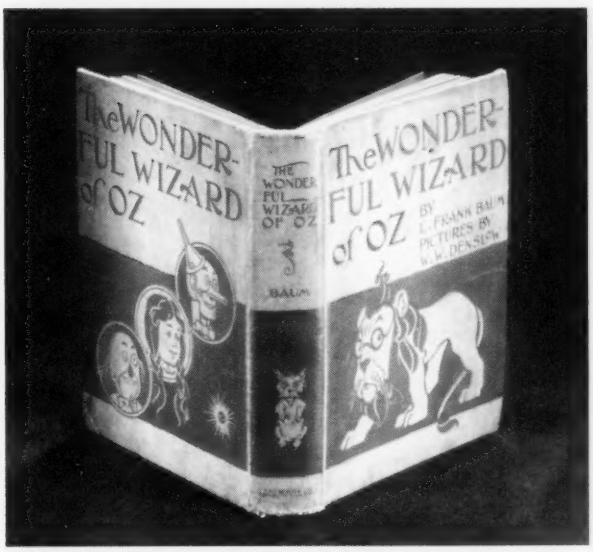
It was author L. Frank Baum's intent to write a truly modern fairy tale, written solely to delight children of his day. He fully succeeded in creating a story in which "the wonderment and joy are retained and the heart-aches and nightmares are left out."

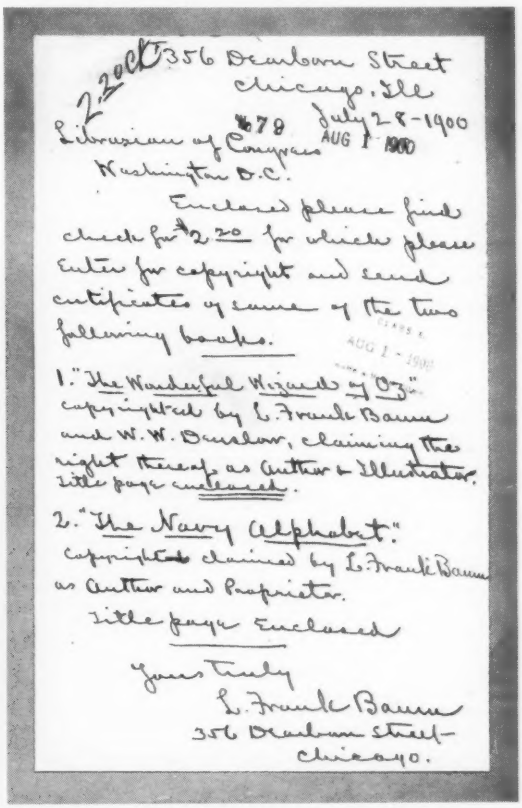
The copyright registration for the book on which the exhibition is based, *The Wonderful Wizard of Oz,* has become one of the most successful and famous ever issued by the Library's Copyright Office. Since its publication in September 1900, the book has outsold all other children's books in numerous editions. It has also engendered a long series of sequels, stage plays, musicals, motion pictures, television shows, biographies of Baum, scholarly studies of the significance of the book and film, advertisements, toys, games and all sorts of Oz-related products. The Oz characters are familiar to almost everyone, and the characters and the wondrous land through which they travel are no less real for being imaginary.

Using the Library's unparalleled collections of first editions, artifacts and films, the exhibition will examine the creation of this timeless American classic and trace its phenomenal and enduring success. Because of its role as the nation's copyright depository, the Library of Congress collections contain many rare and unique items related to *The Wizard of Oz* and its impact on American popular culture. Approximately 110 items will be on display, drawn from a variety of formats: play scripts, rare books, photographs, posters, drawings, manuscripts, maps, sheet music, autographs and film as well as three-dimensional objects depicting the Land of Oz and its inhabitants throughout the 20th century.

"The Wizard of Oz: An American Fairy Tale" opens in the South Gallery of the Great Hall of the Thomas Jefferson Building on April 21 and runs through Sept. 23. Hours are Monday through Saturday 10 a.m. to 5 p.m. The Library is closed on Sundays and federal holidays.

The Library will supplement its own large holdings with original costumes from the 1939 film and other memorabilia borrowed from museums, other libraries and private collectors. A special feature will be selections from motion pictures and sound recordings. Also accompany-


The WONDERFUL WIZARD of OZ
THE WONDERFUL WIZARD OF OZ
BAUM
The WONDERFUL WIZARD of OZ
BY L. FRANK BAUM
PICTURES BY W. DENSLOW


2 Copies
356 Dearborn Street
Chicago, Ill
July 28-1900
AUG 1 1900
Librarian of Congress
Washington D.C.
Enclosed please find check for $2.00 for which please enter for copyright and send certificates of same of the two following books.
AUG 1 - 1900
1. "The Wonderful Wizard of Oz." copyrighted by L. Frank Baum and W. W. Denslow, claiming the right thereof as Author & Illustrator. Title page enclosed.
2. "The Navy Alphabet." copyrighted claimed by L. Frank Baum as Author and Proprietor. Title page enclosed
Yours Truly
L. Frank Baum
356 Dearborn Street
Chicago.

The illustrated slipcover of the 1900 edition of *The Wonderful Wizard of Oz;* L. Frank Baum's letter to the Library of Congress requesting copyright registration for the book.

"Dorothy gazed thoughtfully at the Scarecrow."

ing the exhibition will be an on-line version and other educational outreach programs.

The exhibition opens with a focus on *The Wonderful Wizard of Oz* book and artifacts related to it. The land of Oz was born when, after pondering what to title his new book, Baum (1856-1919) noticed the labels on the drawers of a little three-drawer letter file he kept on his desk. Labeled in gilt letters, the first drawer was labeled A-G; the next, H-N, and on the last were the letters O-Z. Having already settled on having "Wizard" as part of the title, at once it became *The Wonderful Wizard of Oz*. Following his careers as an actor, playwright, theater manager, shop owner, newspaperman and traveling salesman, Baum published *The Wonderful Wizard of Oz* when he was 44. His ability to make fantastic circumstances seem plausible and his invention of appealingly outlandish creatures combined with illustrator W.W. Denslow's vibrant color plates and line drawings produced a volume that was innovative in style. It was this unique presentation that inspired a reviewer for *The New York Times* in 1900 to aptly describe the book as having "a bright and joyous atmosphere."

Two of the most valuable treasures from the Library's collections, a pristine copy of the first edition of *The Wonderful Wizard of Oz*, and the original handwritten copyright application, will be displayed along with a letter concerning the publication of the book that Baum wrote to his brother, Harry C. Baum. Borrowed from the New York Public Library, this is one of the most remarkable letters of Baum now extant and gives a keen insight to the great fantasist and his innermost feelings about the impending publication of his new book. It says, in part, "Then there is the other book, the best thing I ever have written, they tell me, 'The Wonderful Wizard of Oz.' It is now on the press and will be ready soon after May 1st. Denslow has made profuse illustrations for it and it will glow with bright colors. Mr. Hill, the publisher, says he expects a sale of at least a quarter of a million copies on it. If he is right, that book alone solves my problems."

Six of the original illustrations by W.W. Denslow described in the letter are also being loaned by the New York Public Library. Reviews of the book and colorful advertising posters promoting the *Wizard* and other Baum books will also be featured.

Although Baum tried several times to end the Oz series to devote himself to other writing and theatrical ventures, his youthful fans pressured him to create more stories about Dorothy and her friends. In response, he wrote 13 other books set in the Land of Oz and featured a number of additional characters. Several of these books will be exhibited, along with the handwritten manuscript for the last one, *Glinda of Oz* (1920). At the time of Baum's death in 1919, the Oz books were so well-loved that his publishers continued the series with other authors. The first successor was Ruth Plumly Thompson, who wrote 19 books that were almost as popular when first published as Baum's books had been. The series was continued later by John Neill, to extend the Oz canon to a total of 40 books. First-edition books by those later authors will be exhibited along with selected editions of *The Wonderful Wizard of Oz* in languages other than English, including a Hebrew edition that shows palm trees in Kansas.

The exhibition will also examine dramatizations of the book, ranging from the extravagantly mounted comic opera produced by Baum and Chicago composer Paul Tietjens to MGM's 1939 triumph starring Judy Garland and the Tony Award-winning *The Wiz*.

A popular stage production of 1902 will be represented in the exhibition by posters of the Tin Woodman and the Scarecrow as well as other characters used to advertise the production, sheet music of the popular

"The Lion ate some of the porridge."

songs from the show and a metal souvenir jewelry box issued to audience members who attended the 100th performance at the Majestic Theater. A program for a 1905 engagement at Washington's National Theater will also be displayed.

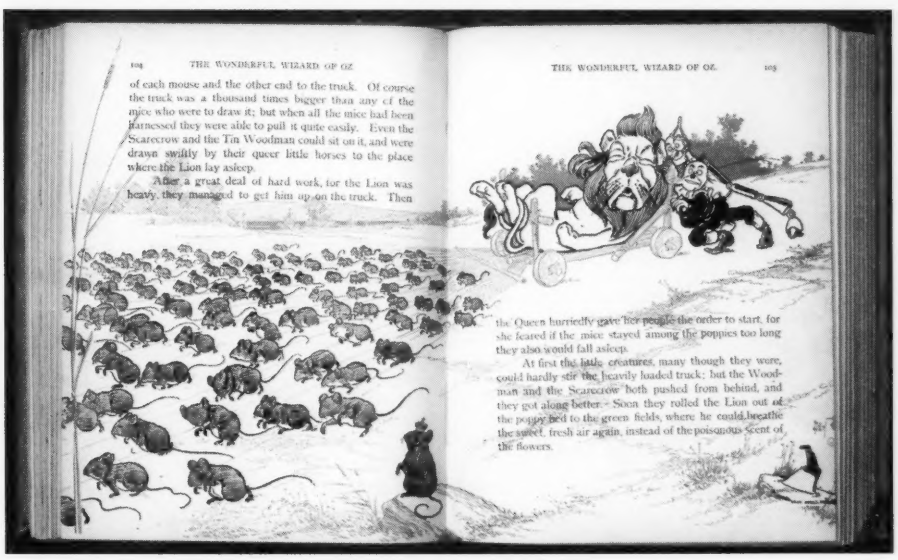
In 1910 the first commercially produced film versions appeared: four one-reel silent films by the Selig Polyscope Co. based on the *Wizard* and some other Oz books. Only one print of this version, now in the George Eastman House International Museum of Photography and Film collection, is known to have survived.

Just as he was involved in the stage adaptations of the book, Baum also initiated early film versions. In 1914 Baum founded the Oz Film Manufacturing Co. in Hollywood in partnership with the noted composer Louis Gottschalk, who was to write music for the films. The company produced five silent features and a few short subjects based on Baum's stories. The films were not a critical or financial success, and the studio failed in 1915. In 1925 Chadwick Pictures released its silent film version of "The Wizard of Oz," which starred Oliver Hardy (before he teamed with Stan Laurel) as the Tin Woodman. The film, which took large liberties with the plot, was a box-office failure.

Next came the 1939 MGM venture, one of the rare instances in which a great book became a great film. The film garnered two Academy Awards in addition to a number of nominations, including that for best picture, which it lost to "Gone with the Wind." In 1989 "The Wizard of Oz" was selected for the first listing of the Library of Congress National Film Registry (25 films worthy of preservation are chosen annually), and in 1998, it was listed sixth on the American Film Institute's list of the top 100 American films of the 20th century. Because of its many television showings between 1956 and 1974, it has been seen by more viewers than any other movie. Many people who have never read the book know the *Wizard of Oz* characters and story because of it.

"The Monkeys caught Dorothy in their arms and flew away with her."

Also featured will be items from the Library's collections of publicity shots and photographs taken on the set of the 1939 film, related sheet music, recordings and advertisements in magazines and other periodicals – all of which came to the Library through copyright deposit. Supplementing the Library's holdings will be film costumes borrowed from private collectors, including a pair of the ruby slippers worn by Judy Garland as Dorothy; the Scarecrow costume worn by Ray Bolger; the mane and beard worn by Bert Lahr as the Cowardly Lion; a Munchkin costume worn by a member of the "Lollipop Guild" and an Emerald City townsman's coat. Posters and lobby cards advertising the film will also be displayed.


104 THE WONDERFUL WIZARD OF OZ.
of each mouse and the other end to the truck. Of course the truck was a thousand times bigger than any of the mice who were to draw it; but when all the mice had been harnessed they were able to pull it quite easily. Even the Scarecrow and the Tin Woodman could sit on it, and were drawn swiftly by their queer little horses to the place where the Lion lay asleep.
After a great deal of hard work, for the Lion was heavy, they managed to get him up on the truck. Then
THE WONDERFUL WIZARD OF OZ. 105
the Queen hurriedly gave her people the order to start, for she feared if the mice stayed among the poppies too long they also would fall asleep.
At first the little creatures, many though they were, could hardly stir the heavily loaded truck; but the Woodman and the Scarecrow both pushed from behind, and they got along better. Soon they rolled the Lion out of the poppy bed to the green fields, where he could breathe the sweet, fresh air again, instead of the poisonous scent of the flowers.

Later dramatized versions will also be featured, including *The Wiz*, which won seven Tony awards, including "Best Musical" on Broadway, in 1975 and became a popular film. A kiosk showing clips from various Oz film versions will highlight this section.

Over the past hundred years, a surprising number of Oz-

related novelties have been produced, more than for any other children's book. Among those featured are glass Christmas tree ornaments of Oz characters, music boxes, coloring books, paper dolls, a poster map of Oz, a commemorative postage stamp and the original artwork, and a sequined evening handbag in the form of the ruby slippers. Some of these items came into the Library as copyright deposits; others are borrowed from private collections.

The earliest souvenir items were produced in connection with the stage show of the early 1900s. The Library's exhibition will display one of the small jewel boxes with the Cowardly Lion on the lid that were presented to audience members at the 100th performance. The publishers of the Oz book series also produced Oz items to advertise the series. The exhibition will feature a 1921 Parker Brothers board game with a playing board that is a large color map of Oz and small pewter figures of the main characters as playing pieces.

One of the most unusual items on view will be *The Wizard of Oz Waddle Book* (1934). This edition contains cardboard cutout figures of Dorothy, Toto, the Scarecrow, the Tin Woodman, the Lion and the Wizard that can be assembled as three-dimensional figures with a metal strip attached to their feet so they can be made to waddle down an inclined yellow brick road runway furnished with the book. In the Library's copy, the figures remain intact and unassembled, which is extremely rare.

By 1939, when the MGM film appeared, the Oz stories and characters had been firmly established in the hearts of the public. MGM spared no expense in publicizing the film and licensed a variety of promotional items, including dolls, charm bracelets, coin purses and greeting cards. New film-related items began to appear in the 1950s, when the film reached television, and many still appear each year. One of the newest, displayed in the exhibition, is a version of Monopoly featuring the characters from the film.

Courtesy of Philip Samuels, St. Louis, Mo.

Dorothy's ruby slippers from the MGM film "The Wizard of Oz;" below, a woman's purse designed in the shape of the ruby slippers.

"Exactly so!' I am a humbug."

In 1956 the copyright on the book expired, opening the way for a steady stream of new editions of the book as well as games and toys. Since then, Oz wall decals, bedspreads, wastebaskets and other Ozian artifacts have proliferated. There are Oz Halloween costumes, valentines and glass Christmas-tree ornaments. A recent one in the exhibition reproduces the cover of the original book.

As *The Wonderful Wizard of Oz* enters its second century, America's fascination with its homegrown fairytale shows no sign of abatement. In 1998 the Nieman Marcus Christmas catalog even offered a custom-built *Wizard of Oz* bedroom complete with hand-painted murals, a bed with Toto carved into the headboard and yellow brick road carpeting, suitable for a lucky (and wealthy) child or perhaps as the ultimate fantasy for an adult Oz fan. ◆

Martha Hopkins is an exhibit director in the Library's Interpretive Programs Office. Exhibit Curator Frank Evina, Copyright Office, also contributed to this article.

Courtesy of Kathrine Baumann, Beverly Hills

Conservation Corner

Preserving an American Fairy Tale

BY YVONNE FRENCH

It's not as easy as clicking your heels and saying "there's no place like home," but a fairly new conservation treatment performed on two posters for the Library's upcoming exhibition, "The Wizard of Oz: An American Fairy Tale," seems almost like magic.

The treatment involves cyclododecane, a relatively new chemical on the conservation front. The substance is used as a fixative to protect water-soluble inks during conservation treatments such as bathing.

Marita Clance

Soyen Choi works on a poster from the 1903 musical stage production of *The Wizard of Oz*.

"It is always encouraging when we discover new conservation solutions that help preserve endangered research materials" said Conservation Division Chief Mark Roosa.

The posters being treated by the Conservation Division are from the 1903 musical production at the Majestic Theater in New York, which opened on Jan. 20 and continued for 293 performances. One shows an artist's rendition of the Tin Woodman (see cover), while the other shows Dorothy surrounded by other characters.

The posters had been attached to linen with wallpaper paste, probably by a dealer. The paste is no longer adhesive and the edges of the paper are tearing and falling away. In addition, the acidic linen backing is contributing to the general deterioration of the paper.

Both posters are inscribed to "Spider Rathbone" in fountain or ballpoint ink, which is highly soluble. If not protected, the inscriptions, which contain phrases of possible interest to theater scholars — "Now I'm oil-right" and "I'm so ner-r-r-vous" — might be adversely affected by the treatment designed to protect them.

In previous years, conservators would have carefully painted a substance over the soluble inks to resist the water used in many conservation treatments. After the treatment, they would have used a solvent to remove the fixative. In many instances, however, the inks they were trying to protect were also soluble in the solvents, removing this two-step process as a treatment option.

Cyclododecane, however, does not have to be removed and can be applied with gentle heat. It sublimates on its own after a day or so. "Testing done by the Library's Research and Testing Division indicates that it's really gone," said Holly Krueger, a senior paper conservator.

Conservation Division interns Soyen Choi and Debbie Linn from the Buffalo State College Conservation Program recently completed a study of the efficacy of cyclododecane upon various inks on different papers. The results broadened conservators' understanding of appropriate uses of the fixative and indicated that the Oz posters were perfect candidates for the treatment.

To bring the posters to their optimal preservation and exhibition state, the treatment will proceed as follows. Cyclododecane will be melted and carefully applied to the soluble inscriptions. Next the posters will be separated from their current linen backings by applying moist blotters to the side with the linen. To remove the residual wallpaper paste and acids from the rather low-grade poster stock, the posters will be bathed in a series of alkaline water baths. Then the large 28-by-40-inch posters will be lined with thin, strong Japanese paper adhered with wheat starch paste to provide support.

After the posters have dried, the cracked edges and losses will be painstakingly repaired with inserts of Japanese paper shaped to the exact size of the gaps. The inserts will be toned with acrylic to match the original off-white border color. Final adjustments to color will be made with pastel and watercolor.

In some areas, the colorful inks used in printing the posters have cracked and flaked away due to rolling and apparent poor handling during their pre-Library days. These will be carefully "toned in" with watercolors after isolating the areas. The posters will then be framed and matted for display in the exhibition.

Opening April 21, it will mark the centennial of L. Frank Baum's *The Wonderful Wizard of Oz*, which was registered for copyright at the Library of Congress in 1900 (see story beginning on page 60). ◆

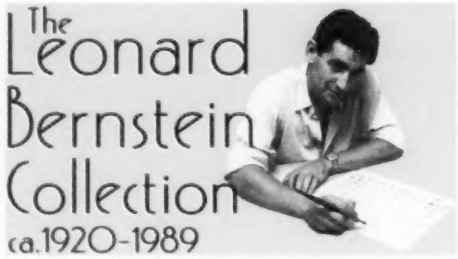
Ms. French is a fellow in the Library's 1999-2000 Leadership Development Program.

The Maestro's Letters

Leonard Bernstein Online Collection Debuts

By MARK EDEN HOROWITZ

When *West Side Story* debuted in Washington, before it opened in New York City, an effusive Leonard Bernstein wrote his wife, Felicia, on August 23, 1957, "... It sure looks like a smash and all our experiments seem to have worked. The book works, the tragedy works, the ballets shine, the music pulses and soars ... It's all too good to be true."



This letter and hundreds more, which reveal the remarkable life and career of Leonard Bernstein, one of America's most important composers and conductors in the 20th century, are the latest additions to the Library's American Memory Web site at **www.loc.gov**.

The Leonard Bernstein Online Collection makes available 85 photographs, 1,100 pieces of correspondence, 177 scripts from the "Young People's Concerts," 74 scripts from the "Thursday Evening Previews," a complete Finding Aid for the collection, and a special presentation of an in-depth article on Bernstein as a music educator, "Professor Lenny" by Joseph Horowitz, originally published in *The New York Review of Books*.

The online items were culled from the Library's Leonard Bernstein Collection, one of the largest and most varied of the many special collections held by the Library's Music Division. It contains more than 400,000 items, including music and literary manuscripts, correspondence, photographs, audio and video recordings, fan mail, two suits worn by Bernstein, batons, and other types of materials.

The online collection focuses mostly on personal correspondence and writings. The music is not included for several reasons: it is published and available at libraries and for purchase through music publishers. Also, the music is still under copyright and permission from the publishers to put it on the Web appeared unlikely.

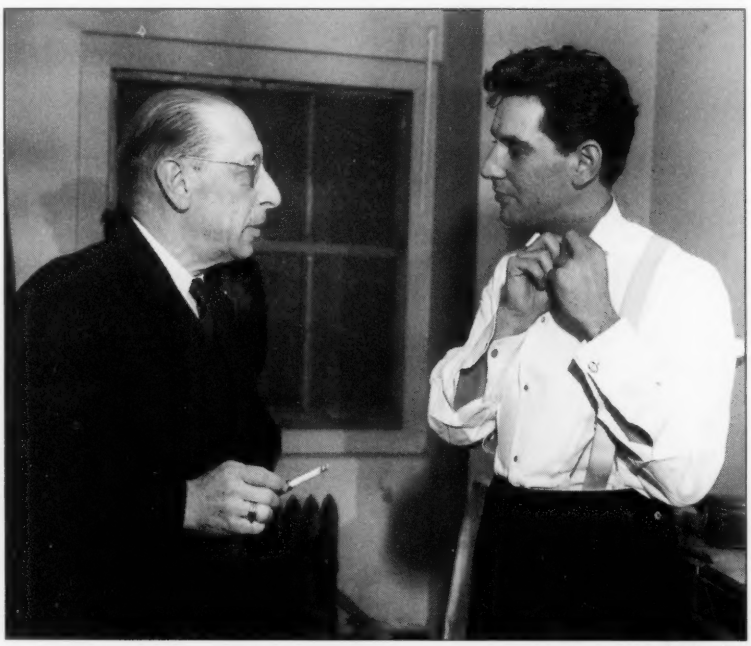
The letters between Leonard Bernstein and Helen Coates, who was Bernstein's piano teacher when he was a teenager, comprise the largest portion of the online correspondence.

When Bernstein went to college, he and Coates maintained a friendship and exchanged letters. Bernstein achieved virtual overnight success in 1943 at 25, when he made a last-minute conducting debut with the New York Philharmonic, substituting for Bruno Walter. Henceforth, Coates became his assistant and secretary until her death, which was shortly before Bernstein's in 1990.

The correspondence begins with Bernstein's first letter to Coates in 1932, when he had just turned 14. The letter begins, "... Mr. Gebbhard ... referred me to you as a teacher," and ends "Hoping to have the pleasure of studying with you soon." As their correspondence continues, Bernstein discusses being taken under the wing of Serge Koussevitzky (his mentor). He also mentions his teachers at the Curtis Institute of Music, particularly his new piano teacher, Isabelle Vengerova.

As Bernstein's assistant, Coates serves as the home base for all of his professional dealings. When he is on tour or vacation, it is through their correspondence that offers and deals are discussed and finalized, and frustrations and gossip are shared.

In the summer of 1957, Bernstein's wife, Felicia, was visiting her family in South America while Bernstein was preparing for the opening tryout of *West Side Story* in Washington, D.C. As a serendipitous result, their letters chronicle the process of the show.



Ben Greenhaus

Leonard Bernstein with composer Igor Stravinsky, 1946.

Weissberger

Bernstein with composer/lyricist Stephen Sondheim, 1978.

Bernstein's comments range from despair to elation: "... people will be looking at West Side Story in public and hearing my poor little mashed-up score. All the things I love most in it are slowly being dropped — too operatic, too this and that."; "We ran through today for the first time, and the problems are many, varied, overwhelming; but we've got a show there and just possibly a great one."; "... we wrote a new song for Tony that's a killer ("Something's Coming") ... It's really going to save his character — a driving 2/4 in the great tradition ... but it gives Tony balls so that he doesn't emerge as just a euphoric dreamer."

Bernstein continues, "We had our first run-thru for people yesterday and it was a smash. But I'm worried: there is so much that doesn't work — for me... But there's a great show there."; " ... the orchestrations have turned out brilliant. I tell you, this show may yet be worth all the agony."; and finally: "It's all too exciting. I never dreamed it could be like this — reviews such as one would write for oneself — the whole town is up and doing about the show — those delicious long lines at the box office ..."

Also among the correspondence are letters to Bernstein from his mentors Aaron Copland and Serge Koussevitzky, letters from Bernstein to Koussevitzky, and family letters between Bernstein and his parents and siblings.

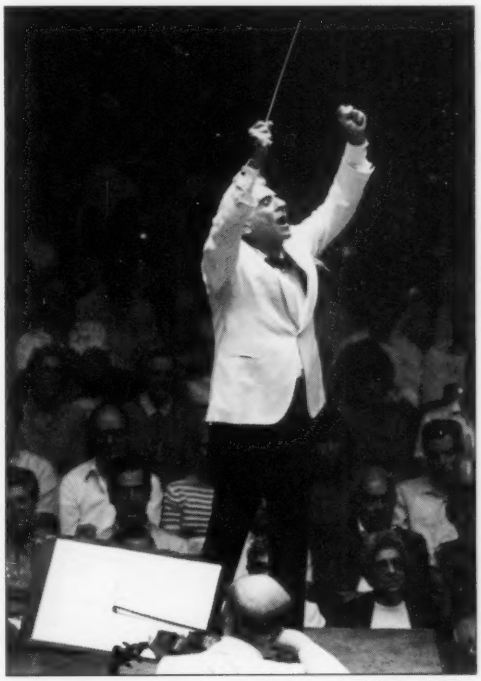
A selection of Bernstein's writings are online. They include handwritten first drafts and typewritten final scripts of the "Young People's Concerts." Between 1958 to 1972, Bernstein and the New York Philharmonic conducted concerts for children that were televised in the United States and Canada. In these concerts, Bernstein took the opportunity to teach the children about the featured composers and compositions, and a wide array of subjects relating to music history, theory, forms and genres.

"The Young People's Concerts" were highly regarded by music educators and included in school music curriculums. A small selection of these scripts had been edited and published in book form, but never before have all the scripts been available — and in their original form.

Other Bernstein writings online are the handwritten drafts and typed final scripts of the "Thursday Evening Previews." Beginning with the New York Philharmonic concert season of 1958-59, Bernstein offered his audience a departure from the normal concert experience. He included an informal talk in the first concert of a week's series, which he called a "Thursday Evening Preview." The brief talks covered a variety of topics, often centering on the techniques, styles and compositional school of a composer whose work was featured that evening. The talks continued until 1964.

As the "Young People's Concerts" and the "Thursday Evening Previews" demonstrate, Bernstein was fond of using new mediums and technologies as tools to educate and enlighten. His vision, however, wasn't limited to music. He foresaw the possibility of his archives being used "for digital conversion ... and transmitted electronically to a broad, international public." These wishes were conceived before the explosion of the Internet, the Web and the existence of the National Digital Library. Bernstein, one might say, has another hit. ◆

Mr. Horowitz is a specialist in the Music Division and archivist for the Leonard Bernstein Collection.



© Frances M. Barkas

Bernstein conducting the New York Philharmonic on tour at the Blossom Music Center, Cleveland, 1986.

1999 Koussevitzky Awards

Commissions for New Musical Works Given to 10 Composers

The Serge Koussevitzky Music Foundation in the Library of Congress and the Koussevitzky Music Foundation Inc. have awarded commissions for new musical works to 10 composers. The commissions are granted jointly by the foundations and the performing organizations that will present the newly composed works.

Award winners and the groups cosponsoring their commissions are: Jason Eckardt and the Libra Ensemble; Richard Felciano and Southwest Chamber Music; Brian Fennelly and the Pro Arte Quartet; Pablo Furman and the San Jose Chamber Orchestra; Lee Hyla and the Boston Modern Orchestra Project; Scott Johnson and the New Millenium Ensemble; Steven Mackey and the Chamber Music Society of Lincoln Center; Roland Moser and Parnassus; Pablo Ortiz and the San Francisco Contemporary Music Players; and Roberto Sierra and the Philadelphia Orchestra.

The Serge Koussevitzky Music Foundation and the Koussevitzky Music Foundation of New York, founded in 1950 and 1942, respectively, perpetuate Koussevitzky's lifelong efforts to encourage contemporary composers. Serge Koussevitzky was appointed conductor of the Boston Symphony Orchestra in 1924 and served in that post for 25 years. He died in 1951. Works commissioned by him and the two foundations include established masterpieces such as Benjamin Britten's *Peter Grimes* and Béla Bartók's *Concerto for Orchestra.*

Commissions are awarded annually on a competitive basis and are open to performing organizations or individuals and to composers without regard to national origin or affiliation.

Groups must submit an application for a composer whose work they would like to commission jointly with the foundations, and they must undertake to perform the work within two years of its completion. Manuscripts of commissioned works are deposited in the Music Division of the Library of Congress.

• Composer **Jason Eckardt** has been recognized through commissions from Carnegie Hall, the Fromm Foundation, and the Centre de la Voix, and fellowships from the Fondation Royaumont, the MacDowell and Millay Colonies, the National Foundation for Advancement in the Arts, and the Yvar Mikhashoff Trust for New Music. A graduate of the Berklee College of Music, Mr. Eckahrdt received a doctorate in composition as a Presidential Fellow at Columbia University, where he is Adjunct Assistant Professor. He is co-founder and Executive Director of Ensemble 21 in New York. Mr. Eckardt will write a new chamber music work for the Libra Ensemble of Australia.

• **Richard Felciano** is professor of music at the University of California, Berkeley, where he founded the Center for New Music and Audio Technologies, an interdisciplinary facility linking music, cognitive psychology, linguistics, computer science, and architecture. A native of California, Mr. Felciano studied in Paris with composers Darius Milhaud and Olivier Messiaen and in Italy with Luigi Dallapiccola. He received awards and commissions from the French and Italian governments, the American Academy of Arts and Letters, the National Endowment for the Arts, and the Ford, Rockefeller, Fromm and Guggenheim Foundations. Southwest Chamber Music, based in Los Angeles, co-commissions Mr. Felciano with the foundations.

• **Brian Fennelly,** professor emeritus at New York University, studied at Yale University. His awards include fellowships from the Guggenheim Foundation and the National Endowment for the Arts. The Koussevitzky Foundations commissioned Mr. Fennelly's *Fantasy Variations* (1985) for orchestra. In 1997 he received a lifetime achievement award from the American Academy of Arts and Letters. Mr. Fennelly co-directs the Washington Square Contemporary Music Society, which he founded in 1967. He will write a new work for the Pro Arte Quartet.

• Born in Argentina, composer **Pablo Furman** emigrated to the United States in 1976 and received a doctoral degree from the University of California, Los Angeles. He has taught at UCLA and the University of California at Berkeley, and is currently on the faculty of San Jose State University, where he serves as the Coordinator of the Music Composition Area. Mr. Furman is the recipient of fellowships from the Guggenheim Foundation and California State University. Commissions have come from the International Computer Music Association, the New Music Works ensemble, and the Earplay ensemble, among others. The San Jose Chamber Orchestra co-commissions Mr. Furman with the foundations.

• The foundations and the Boston Modern Orchestra Project commission **Lee Hyla** to compose a new violin concerto. This marks Mr. Hyla's second Koussevitzky commission; *The Dream of Innocent III* is the result of a 1985 award. Born in Niagara Falls, New York, Mr. Hyla grew up in Indiana. He is co-chairman of the composition department at the New England Conservatory. The Fromm, Barlow, and Naumburg Foundations, as well as the Mary Flagler Casey Charitable Trust and Concert Artists' Guild, have commissioned works from Mr. Hyla. Other awards include the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim fellowship, the Lieberson Award from the American Academy of Arts and Letters, and the Rome Prize.

• Trained in both musical and visual arts at the University of Wisconsin, composer **Scott Johnson** has received commissions from the Kronos Quartet, soprano Dora Ohrenstein, and the New York State Council on the Arts. The Koussevitzky Foundations and the New Millenium Ensemble (New York) join to commission a new chamber work from Mr. Johnson. He has been awarded fellowships from the National Endowment for the Arts and other support from organizations such as Meet the Composer/Reader's Digest, the Jerome Foundation, the Brooklyn Academy of Music and the Concert Artists' Guild/Mary Flagler Cary Trust.

• **Steven Mackey** is professor of music at Princeton University, where he is co-director of the Composers Ensemble. His composition awards include Guggenheim and Lieberson fellowships, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, and the Bearns Prize from Columbia University. He has twice won the Kennedy Center Friedheim Awards. Mr. Mackey's commissions include those from the Kronos Quartet, the Paul Dresher Ensemble, the Chicago Symphony Orchestra, the San Francisco Symphony, and the Los Angeles Philharmonic; the Koussevitzky Foundation commissioned Moebius Band for soprano and chamber ensemble in 1986. The Chamber Music Society of Lincoln Center co-commissions Mr. Mackey's new Koussevitzky award.

• Swiss composer **Roland Moser** studied piano, conducting and composition in Bern, Switzerland. Following a year at the Electronic Music Studio of the Cologne Conservatory, Mr. Moser secured a teaching position at the Winterthur Conservatory. Since 1984 he has been a professor of composition and music theory at the Conservatory of the Music Academy in Basel, Switzerland. The composer is a member of the experimental music g oup Ensemble Neue Horizonte Bern and is commissioned by the foundations and Parnassus to create a new work for chamber ensemble.

• **Pablo Ortiz** was first trained in his native Buenos Aires, where he received a degree from the Universidad Catolico Argentina. He later came to New York to study at Columbia University. Mr. Ortiz is Associate Professor of Composition at the University of California, Davis. Previously he taught at the University of Pittsburgh and was co-director of the Electronic Music Studio there. Among Mr. Ortiz's awards are a commission from the Fromm Foundation, a Guggenheim Fellowship, and the Charles Ives Fellowship from the American Academy of Arts and Letters. He will write a piece for chamber ensemble commissioned jointly by the San Francisco Contemporary Music Players and the foundations.

• The Philadelphia Orchestra joins the foundations in commissioning composer **Roberto Sierra** for a new orchestral work. Born in Puerto Rico, Mr. Sierra studied there and in Europe, completing advanced work at the Hochschule für Musik under composer Grygory Ligeti. From 1989 to 1992, Mr. Sierra served as Composer-in-Residence of the Milwaukee Symphony Orchestra. He then joined the composition faculty of Cornell University. He has recently written works for cellist Carlos Prieto and for the Los Angeles Philharmonic, the Royal Scottish National Orchestra and the Festival Casals de Puerto Rico. ◆

In the 1920s and the 1930s, the Library became a center for promoting and collecting music and literature. Chamber music concerts started in 1925, an American folk song project was launched in 1928, and the first consultant in poetry was named in 1937. This Feb. 29, 1952, photograph shows the Library of Congress Fellows in American Letters before a luncheon in the Whittall Pavilion (standing, from left): Conrad Aikin, Cleaneth Brooks and Robert Penn Warren. Seated are W.H. Auden, Katherine Garrison Chapin, Librarian Luther H. Evans, Leonie Adams and Richard Blackmur.

Background
continued from page 53

1965 The MARC (Machine-Readable Cataloging) office is established to begin work toward a standardized method for distributing cataloging information in machine-readable form. The first overseas office in the new National Program for Acquisitions and Cataloging is opened. National books-for-the-blind service is extended to include all people who are unable to read conventional printed materials because of physical or visual handicaps.

1975 In the Library's Great Hall, Daniel J. Boorstin takes the oath of office as Librarian of Congress. It is the first time such a ceremony is held at the Library and the first time that the president and vice president of the United States, the speaker of the House and other congressional leaders participate in the event.

1986 In extended testimony before Congress, Librarian Boorstin bluntly describes the severe effects that recent budget cuts are having on the Library, calling this "A Time of Crisis in Congress's Library, in the Nation's Library." His plea results in the restoration of a substantial part of the recently cut appropriation.

1989 After obtaining congressional consent two years earlier to establish the Library's first Development Office, Librarian of Congress James H. Billington creates the James Madison Council, the Library's first private sector advisory body and support group.

1994 Librarian of Congress Billington creates the National Digital Library Program in the Library of Congress, a pioneering collaborative effort to digitize and make available to the public on the Internet (**www.loc.gov**) millions of unique American history items from the vast historical collections of the Library of Congress and other research institutions. ◆

Mr. Cole is director of the Center for the Book and co-chair of the Bicentennial Steering Committee.

Russian Law

18th Century Russian Books in the Law Library of Congress

By ANDREI I. PLIGUZOV AND BARBARA L. DASH

The Library of Congress has the most complete collection of 18th century Russian publications outside of Russia and Ukraine. One of its more notable components is the 18th Century Russian Law Collection, some 123 titles in 154 volumes, all published in Russia between 1715 and 1801.

During the 1990s, the Library launched a project to make the contents of this rare book collection more accessible to researchers. The result is a recently produced microfilm of the full text of the volumes as well as commentary on this now fully cataloged collection. The collection is notable not only for its importance to the study of Russian history and the development of Russian law, but as a record of Russian printing, publishing and illustration during the period of Peter and Catherine the Great.

An illustration of Peter II, grandson of Peter the Great, from the *Decrees ... of Catherine the Great*, 1777.

Sources of the Collection

The Library's 18th century Russian holdings of books, periodicals, documents and other manuscripts were acquired primarily with the Yudin library, purchased from Siberian wine merchant and book collector Gennadii Vasil'evich Yudin in 1906, and through book dealers who obtained Russian Imperial publications through Soviet channels from the 1920s to the early 1950s. Foremost among these was American book dealer Israel Perlstein, who purchased large numbers of books from the former Imperial libraries between 1931 and 1936, first in St. Petersburg and then in New York through the Soviet agency Amtorg.

Yudin's carefully selected library included about 80,000 books. Its strengths ranged from Russian and particularly Siberian history, including geography, travel and exploration, to rare Russian literary editions and full sets of now scarce Russian periodicals. Yudin acquired his books during his travels through Russia and Europe and through dealers and other agents in Moscow and St. Petersburg, sometimes with the aid of the telegraph. At a time of upheaval in Russia, with both the safekeeping of the collection and U.S.-Russian relations in mind, Yudin offered his library to the Library of Congress for a fraction of its value. His library in Siberia originally held at least 500,000 manuscripts. Relating to the law, the Yudin Collection includes works tracing the development of Russia's political institutions, a full set of the Russian Code from the 1840s to 1850s, and a number of 18th century imprints.

Perlstein's main source was the Winter Palace, the residence of the czars, and almost all of the material he acquired had belonged to the Imperial family. In all, by the mid-1950s the Library of Congress purchased 2,600 Russian Imperial volumes. Librarian of Congress Herbert Putnam's first purchases from Perlstein were predominantly law books, and he maintained a strong interest in law materials throughout his dealings with Perlstein. Perlstein also donated a number of items to the Library, including a collection (about 74 items) of manuscript and ephemeral material dating from the early 17th through early 20th centuries.

Most of the manuscript materials, including many charters and other legal documents, reside in the Library's Manuscript Division. In addition, between 1931 and 1944, the Library acquired 267 individually published decrees dating from about 1730 to 1800. These decrees, held by the Law Library, are extremely rare. They include, for example, what appears to be a unique copy of a 1724 decree of Peter the Great published after 1730. The Law Library holds as well a collection of 48 Russian manuscript scrolls ranging in length from 6 inches to 67 feet and dating from the early 17th century into the mid-18th century.

Rare Books

Eighteenth century books are the most valuable part of the Law Library's Russian collections. Among the 154 18th century Russian volumes that have been identified among the Law Library's holdings are several unique items. The earliest example is a Russian translation of the French code of naval law — originally published in Paris in 1689 as *Ordonnance de Louis XIV pour les armees navales et arcenaux de marine* and subsequently published in St. Petersburg in 1715 under Peter the Great's close supervision. The Library of Congress has what appears to be a "proof copy" with manuscript corrections and notes throughout the text in black ink by the translator, Konon Nikitich Zotov, and in red ink by the proofreaders.

The Law Library's collection also includes at least eight large compilations of decrees and edicts issued by Paul I that have no match in the Russian union catalogs or other bibliog-

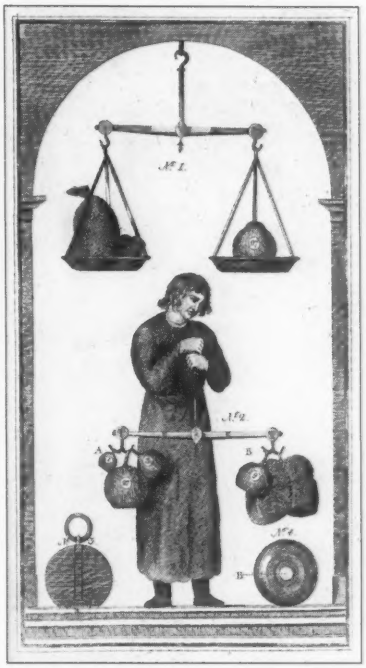
raphies. These are *the Decrees of His Majesty Emperor Paul the First,* compiled between 1796 and 1800. The last of these includes decrees issued during the first six months of the reign of Alexander I and letters to Paul and Alexander from the Senate. Other titles that appear to be unique and are unlisted in Russian bibliographies are Catherine II's *Regulations on Public Education* ... and a 1797 report on the Senate's "law school" for the military elite.

Other especially rare items are the various early works on Russian military law and naval law. In his *Spiritual Law,* Peter the Great placed the state in authority over the Church. The Library of Congress has a second edition of this work (1722), a year after the first printing, and a fourth edition (1738), which appears to be unrecorded in Russian bibliographies. The 1763 and 1764 editions of the *Decrees* ... of Catherine the Great include her Manifesto, which was removed from many copies in 1797 by order of Paul I.

Perhaps of broadest interest is the written testimony of Peter the Great's son, the Czarevich Alexis, whom Peter had brought to trial for treason against the state. Alexis's *Declaration,* 1718, includes letters of both father and son and transcripts of the interrogation and judgment, which resulted in Alexis's execution.

An important religious text is the *Kormchaia kniga* or *Nomocanon,* represented here in a 1787 Church Slavic edition based on the Patriarch Nikon's 1652-1653 version. Among other topics addressed in the collection are naval salutes, Danish naval law, treaties with foreign powers, the Russo-Turkish War of 1736-1739, commercial treaties between Russia and Turkey, negotiable instruments in Swedish and Russian law, and Chinese criminal law. Economic topics include bankruptcy, real property, the budget and the Russian municipal government. Related topics are public finance, tariffs and customs administration, land tenure and serfdom, and the census and poll taxes, as well as regulation of the salt industry and liquor laws. Also addressed are education, child rearing, military education and compulsory Russian military service.

Discussions of the law itself and the legal system include 18th century



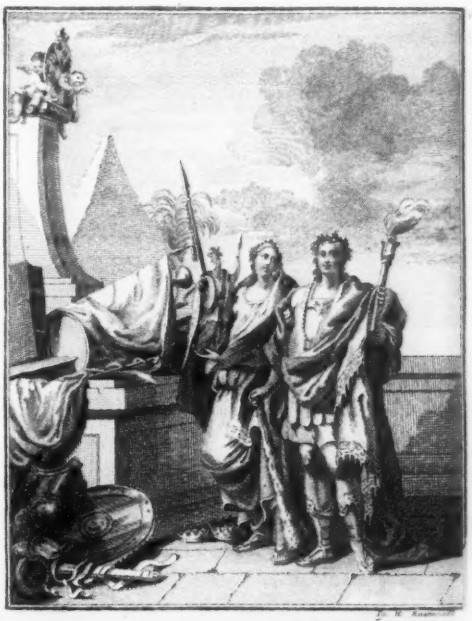
A new imperial coat of arms proposed by Emporer Paul I (upper left) and an illustration of cast iron weights and balances from the extensive *Decress of His Majesty Emporer Paul the First* (1796-1800)

treatments of Russian medieval law and laws enacted by Ivan IV and Alexis Mikhailovich, the administration of justice and courts in Russia, jurisprudence, law reform, Russian maritime law and a commentary on the Russian court system. In addition, there are legal dictionaries.

Also of interest are Peter I's regulations concerning Russian executive departments; Catherine II's laws governing the Russian nobility and municipal corporations; a hierarchy of military and civil ranks; statutes published in 1782 and 1794 on the military and civil Order of St. George the Victorious, established by Catherine II in 1769; and Paul I's rulings on Imperial lineage and conduct; as well as a decree on the sentencing and execution of one Vasilii Mirovich.

Bindings and Other Physical Characteristics

Most of the books in the 18th Century Russian Law Collection are in original or contemporary bindings, including colored and decorated papers; plain, speckled or mottled brown calf, some tooled in blind (uncolored embossing) or gilt; and red or dark-blue or green morocco, often with gold tooling. Interesting examples include a 1717 publication bound in shiny, brown-stained calf ("Russia leather") over pasteboard with a spine



Engravings by Russian artists highlight this volume on military education, 1766.

lining or guard of 17th century waste paper printed in red and black. There are blue-gray paper wrappers, a volume in brown and white marbled paper wrappers with brown and white marbling on all edges, green paste-paper wrappers, a signed doublure binding, a volume in a silk brocade folder and a velvet binding appliqued and embroidered with silk, gold thread and sequins.

An examination of the handmade paper used in the texts identifies paper manufactured in Yaroslavl in the 1730s, paper in several shades of blue, almost certainly from France, watermarks from the 1780s and a variety of monograms and legends in watermarks and countermarks. Printing devices include Imperial monograms and arms and the monograms of prominent Russian printers. Some volumes have engraved portraits and other illustrations or elaborate engraved borders with military motifs. The collection also displays a variety of Imperial and other arms and ownership monograms tooled on the covers in blind or gilt, as well as a variety of bookplates and inscriptions.

Some of the more fragile books in the collection were given conservation treatment and preservation housings by staff of the Library's Conservation Office. The books reside in the Law Library, where they may be requested through the rare book librarian. The microfilm may be purchased through the Library's Photoduplication Service (**www.loc.gov/preserv/pds**). ◆

ВЪ ЛѢТО 7156го. ІЮЛЯ ВЪ 16 ДЕНЬ.

Осударь Царь и Великій Князь Алеѯѣи Михаиловичь всеа Русіи Самодержецъ, въ двадесятое лѣто возраста своего, въ третіее лѣто богомъ хранимыя своея Державы, совѣтовалъ съ Отцемъ своимъ и богомольцомъ, Святѣйшимъ Іосифомъ Патріархомъ Московскимъ и всеа Русіи, и съ Митрополиты, и со Архіепископы, и съ Епископомъ, и со всѣмъ освященымъ соборомъ, и говорилъ съ своими Государевыми боляры, и съ Окольничими, и съ Думными людми, которые статьи написаны въ правилѣхъ Святыхъ Апостолъ, и Святыхъ Отецъ, и въ градцкихъ законѣхъ Греческихъ Царей, а пристоятъ тѣ статьи, къ Государственымъ и къ земскимъ дѣламъ. И тѣ бы статьи выписать, и что бы прежнихъ, великихъ Государей Царей, и великихъ Князей Россійскихъ, и Отца его Государева, блаженныя памяти великаго Государя Царя и великаго Князя Михаила Ѳеодоровича всеа Русіи, указы, и боярскіе приговоры на всякіе Государственные и на земскіе дѣла собрать, и тѣ Государскіе указы и боярскіе приговоры съ старыми судебниками справить. А на которые статьи въ прошлыхъ годѣхъ, прежнихъ Государей въ судебникахъ указу не положено, и боярскихъ приговоровъ

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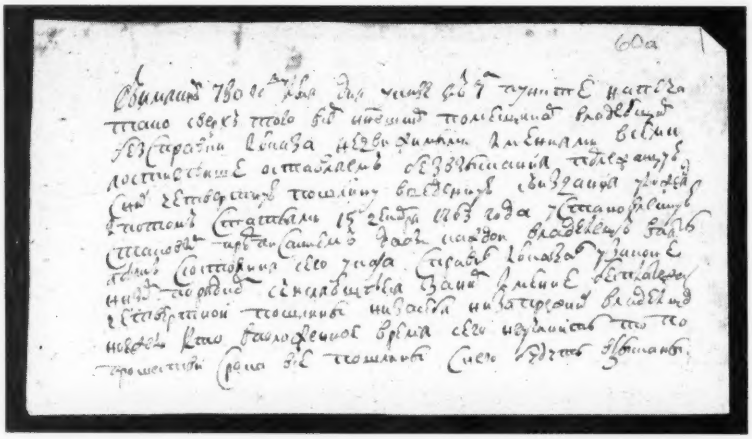
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Mr. Pliguzov is a leading Russian historian, author and lecturer. On grants from Harvard's Russian Research Center and the Kennan Institute for Advanced Russian Studies at the Woodrow Wilson Center in Washington, D.C., Mr. Pliguzov has made major contributions in describing the Library's Russian collections. Ms. Dash is a senior rare book cataloger in the Library's Special Materials Cataloging Division, where she specializes in Russian and Romance language collections. She has provided bibliographic descriptions of the 18th century Russian law material. Other contributors to the 18th Century Russian Law Project include Rose Marie Clemandot, chief of collections for the Law Library of Congress and project coordinator; James Martin and David Rabasca, reference librarians in the Law Library; Paul Frank, a former Slavic materials shelf lister who is currently a music cataloger in the Special Materials Cataloging Division; Luis de Castro, a former collections processing technician in the Law Library who is currently a technical support assistant in the Congressional Research Service; attorney Bela Tarasulo, trained in Moscow, who has conducted research in the Law Library and the Library's European Division; and the late David Kraus of the European Division.

Three sections from the *Laws of Alexis Mikhailovich*, 1649: an engraving of Alexis, the second Romanov Tsar, from the book's frontispiece; a page from the text with engraved illustrations; and a handwritten manuscript note added in 1780 about new legislation for landowners, laid between pages 60 and 61.

FLICC Awards

Federal Libraries, Librarians, Technicians Honored

To recognize the many innovative ways federal libraries, librarians and library technicians fulfill the information demands of government, business, scholarly communities and the American public, the Federal Library and Information Center Committee (FLICC) has announced the winners of its national awards for federal librarianship.

The award winners were honored at the 17th Annual FLICC Forum on Federal Information Policies on March 30 in Washington, D.C., where they will receive their awards and be guests of the forum. Their names will remain on permanent display with the names of winners from previous years in the FLICC offices at the Library of Congress.

1999 Federal Library/ Information Center of the Year

An abundance of highly qualified libraries and information centers with outstanding, innovative and sustained achievements in fiscal year 1999 resulted in a tie for this category:

National Oceanic and Atmospheric Administration Library

This federal sciences library is recognized for its initiative and vision in providing rapid and efficient access to scientific and managerial information and for being the focal point for the transfer of environmental information for the nation. In 1999, the NOAA Central Library organized more than 500 NOAA Web sites under one locator and created a unique digital image library of meteorological images from the 1800s to the 1950s.

Los Alamos National Laboratory Research Library

The Los Alamos Research Library is recognized for its singular vision linked to sound business processes that have led to unprecedented levels of customer service, technological innovation and leadership in the information community. In one example, the research library joined forces with other organizations at the laboratory to develop a browsable interface for categorizing Los Alamos National Laboratory's science and technology Web resources to create the foundation for a laboratory-wide Internet portal.

1999 Federal Librarian of the Year — Marion Jerri Knihnicki, Library Director of the U.S. Army Transportation School

Marion Jerri Knihnicki is recognized for her extraordinary professional and personal competencies demonstrated in planning, implementing and executing a leading-edge virtual library at the U.S. Army Transportation School. She managed a team of personnel that developed on-line courses, learning modules and an on-line library catalog that has become the basis for the Deployment Information Support System (DISS) for soldiers during military crises. The project garnered the support of the entire command and the attention of the Army. An outstanding librarian within the U.S. Army Training and Doctrine Command, Ms. Knihnicki recently accepted a promotion to the Army Library, Pentagon.

1999 Federal Library Technician of the Year — Rosette M. Risell, Ruth H. Hooker Research Library, Naval Research Laboratory

Rosette M. Risell is recognized for routinely performing beyond the call of duty to maximize her contributions to the mission of the Naval Research Laboratory. Her contributions have significantly enhanced the library's ability to manage its entire procurement process. In 1999, she also assumed the duties of the vacant library management assistant position and participated in two special projects: to prepare an on-line catalog database for authority control processing and to identify and remove duplicate entries to ensure library users an accurate and concise database of library holdings.

Information on the 2000 Award program will be announced later this spring. For the latest information on the awards, interested parties may refer to the FLICC Web site (**www.loc.gov/flicc**) where information regarding the 2000 nomination packet will be posted on the "What's New" section as soon as it becomes available.

The Federal Library and Information Center Committee (FLICC) fosters excellence in federal library and information services through interagency cooperation and provides guidance and direction for the Federal Library and Information Network (FEDLINK). Created in 1965 and headquartered at the Library of Congress, FLICC also makes recommendations on federal library and information policies, programs and procedures to federal agencies and to others concerned with libraries and information centers. ◆

News from the Center for the Book

Pennsylvania Center for the Book Established

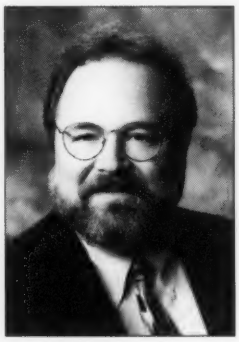
The Library of Congress has approved a proposal from the Penn State University Libraries for the creation of a Pennsylvania Center for the Book that will be located at Penn State in State College, Pa., and will be affiliated with the Center for the Book in the Library of Congress.

"This is a welcome development and one that presents new opportunities in Pennsylvania for promoting books, reading and libraries," said Center for the Book Director John Y. Cole. "It is the only affiliated state center located in a single statewide university library system."

"We are delighted that this new center will be under the auspices of Penn State Libraries," said Nancy L. Eaton, director of libraries for Penn State. "Our two dozen campuses across the commonwealth are perfectly suited to carry out the Pennsylvania Center for the Book's objectives in partnership with other Pennsylvania libraries and members of the state's community of the book."

A 15-member statewide advisory board is being formed. Initial projects will include the establishment of a Web site and a Pennsylvania Center for the Book online book club, co-sponsorship of Penn State's Summer Institute for the Study of Children's Literature, the development of a literacy training workshop for meeting the literacy needs of new parents and close cooperation with the Penn State Center for the History of the Book.

For more information, contact Steven Herb, executive director, Pennsylvania Center for the Book, Penn State, 510 Paterno Library, University Park, PA 16802, telephone (814) 865-0401; fax (814) 865-3665; e-mail: slh18@psu.edu.



Nancy L. Eaton, director of libraries for Penn State University Libraries; and Steven Herb, executive director, Pennsylvania Center for the Book.

PENNSTATE

1855

University Libraries

State Book Awards Move to Washington Center for the Book

In December, Nancy Zussy, Washington state librarian, and Deborah Jacobs, city librarian for Seattle Public Library, announced that the Washington Center for the Book at the Seattle Public Library would take over the administration of the Washington Governor's Writers Awards program. As part of the agreement, the Seattle Public Library will house most of the state library's collection of books by Washington authors. Awards are presented to the authors of 10 outstanding books published during the previous year.

"We are committed to developing the awards into a major part of the state literary scene," said Nancy Pearl, executive director of the Washington Center for the Book. Support for the awards program will come from a $500,000 challenge grant recently received by the Seattle Public Library from the National Endowment for the Humanities. The Washington Center for the Book is the literary and humanities programming arm of the Seattle Public Library system.

In 1998 the Washington Center for the Book received a $175,000 grant from the Lila Wallace-Reader's Digest Fund, becoming one of eight organizations in the Audiences for Literature Network, a national network of literary centers made possible by the fund. Projects supported by the grant include *Book Club How-To's*, a guide for book discussion groups, and a series of "reading group toolboxes," or guides to the works of well-known authors. Recent toolboxes highlight the works of Ernest J. Gaines, who was recently featured in the center's "If All of Seattle Read the Same Book" program, and novels by Graham Greene *(The End of the Affair)*, Thomas Keneally *(Woman of the Inner Sea)*, Graham Swift *(Last Orders)*, Eudora Welty *(The Optimist's Daughter)* and Edith Wharton *(The Age of Innocence)*.

For more information, contact the Washington Center for the Book at the Seattle Public Library, 1000 Fourth Ave., Seattle, WA 98104-1193; fax (206) 386-4672, **www.spl.lib.wa.us/wacentbook/centbook.hml**; Nancy Pearl, executive director, telephone (206) 386-4184: e-mail: nancy.pearl@spl.org; Chris Higashi, associate director, telephone (206) 386-4650.

Washington Center for the Book executive director Nancy Pearl regularly reviews and discusses books on Seattle's public radio station KUOW.

GEORGIA CENTER FOR THE BOOK

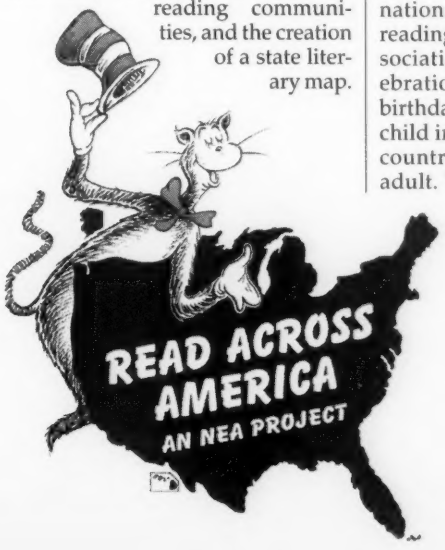
Laura Heath

Gov. Roy Barnes officially proclaimed November as "Georgia Book Month" during a ceremony at the state capitol Nov. 3, 1999. On hand for the signing ceremony were (from left): Mike Polak (D) District 42, Georgia Senate; Geri Taran, executive director of Georgia Writers Inc.; Darro Willey, director, DeKalb County Public Library; Anne Johnson, executive director, Georgia Center for the Book; Gov. Barnes; Mary Lee Davis, DeKalb County Public Library Board of Trustees; Thomas McHaney director of graduate studies in English, Georgia State University; and Doug Teper (D) District 61, Georgia House of Representatives.

Georgia Book Month

In a ceremony at the state capitol on Nov. 3, Georgia Gov. Roy Barnes officially proclaimed November as "Georgia Book Month." A statewide celebration of reading and Georgia writers, Georgia Book Month is a new project of the Georgia Center for the Book, located at the DeKalb County Public Library in Decatur. "We hope this will be an annual celebration," said Anne Johnson, the center's executive director. "It's a wonderful opportunity for book sellers, librarians, literary groups and other reading promoters to present programs honoring Georgia's rich literary heritage and its authors — past and present."

Upcoming Georgia Center for the Book projects include the development of an online Georgia Literary Directory, which will be a central resource for information about literary and book events statewide and for connecting Georgia's writing and reading communities, and the creation of a state literary map.



On March 2 the Georgia Center for the Book was the statewide cosponsor, with the Georgia Association of Educators, of Read Across America, a national celebration of children's reading. The National Education Association (NEA) organizes the celebration each year on Dr. Seuss's birthday. The campaign invites every child in every community across the country to read that day with an adult. The Georgia center was a cosponsor, on Feb. 2, of the world premiere of a three-part documentary history of Southern literature, "Tell About the South: Voices in Black and White." Filmmaker Ross Spears wrote, directed and produced the program, which premiered at Georgia State University's Rialto Theater.

Other recent Georgia Center for the Book projects include: serving as statewide coordinator for Storylines America, a 13-part book-based radio discussion series on Peach State Public Radio, Oct. 3-Dec. 26, 1999; a presentation to author Pat Conroy, on April 24, 1999, of the first Stanley W. Lindberg Award honoring a person who has contributed substantially to Georgia's literary culture; with Georgia Writers Inc. and the Georgia Poetry Society, a celebration of National Poetry Month with a poetry reading on the steps of the Capitol in Atlanta; and, with the DeKalb Historical Society, sponsorship of a talk by Georgia Rep. John Lewis (D) about his book, *Walking with the Wind.*

For information about the Georgia Center for the Book, contact Anne Johnson, Executive Director, DeKalb County Public Library, 215 Sycamore St., Decatur, GA 30030; telephone (404) 370-8450, ext. 2235; fax (404) 370-8469; www.dekalb.public.lib.ga.us/gcb/ ◆

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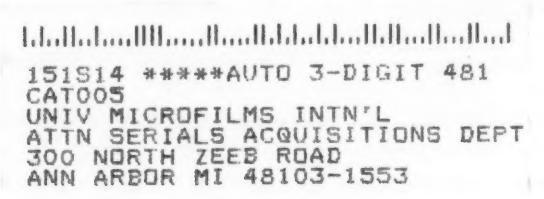
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